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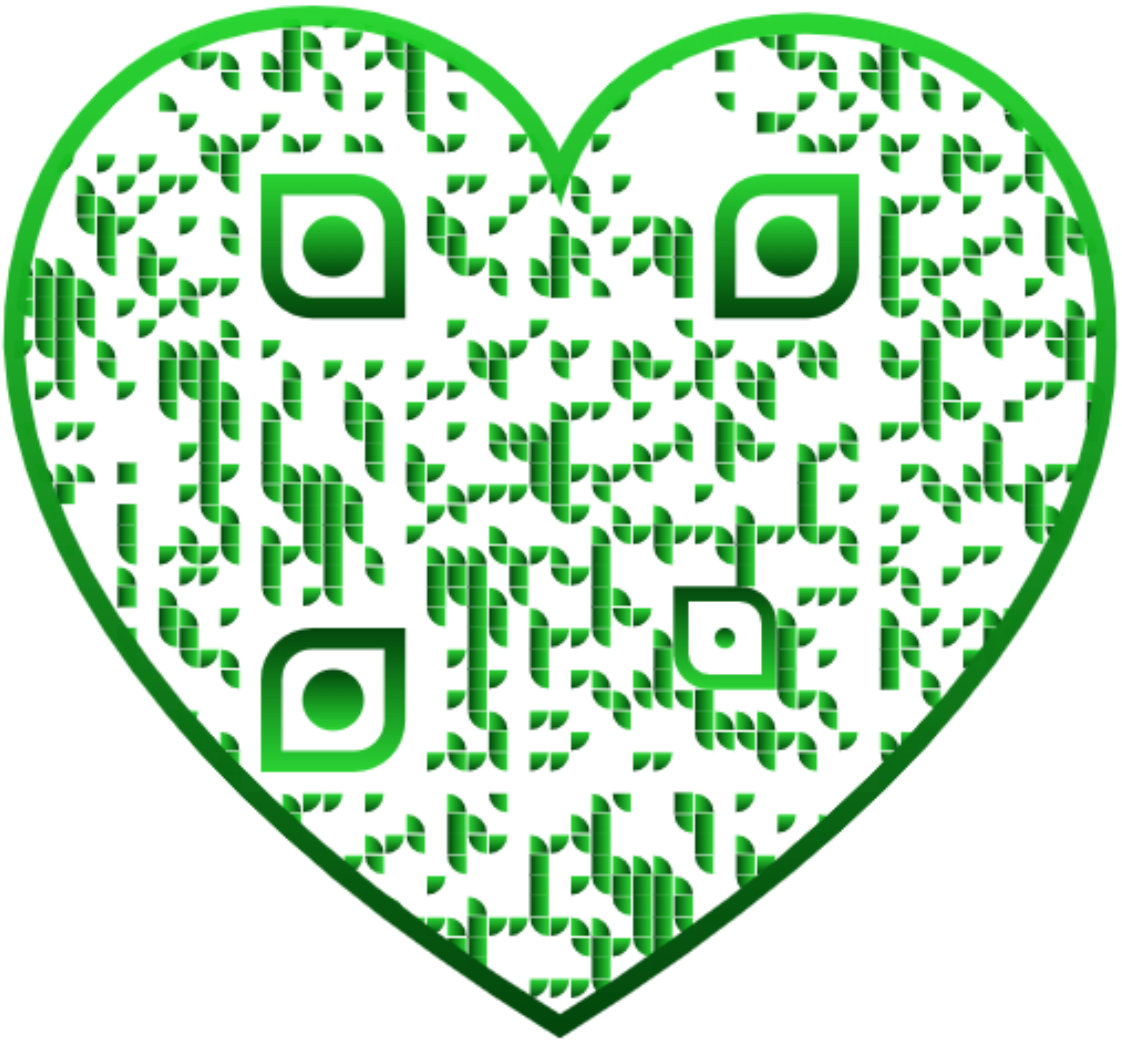

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Here are a few of your regular GT tuition experts...

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Simon is a graduate of ACM and The Guitar Institute, holding a Masters degree in music. He teaches, examines and plays everything from rock to jazz.

DECLAN ZAPALA
Declan is one of the UK's top classical guitarists and teachers. He is a Master graduate of RCM and his solo arrangements are sublimely creative.

JON BISHOP
Jon is one of those great all-rounders who can turn his hand to almost any style. He's also rock legend Shakin' Stevens' touring and recording guitarist.

MARTIN COOPER
A tutor at BIMM Brighton, Martin's Rock columns show an incredible breadth of technique and style. His 2006 album State Of The Union is out on iTunes.

CHARLIE GRIFFITHS
Charlie is a well studied guitarist who specialises in high end rock playing and plays with top UK metal-fusion band Haken. His debut album is Tiktaalika.

JAMIE HUNT
Jamie is Principal Lecturer at BIMM Bristol. He also leads performance workshops, plays in metal band One Machine and is endorsed by ESP guitars.

JOHN WHEATCROFT
A phenomenal guitarist, John is a master at many styles but a legend in gypsy jazz. His super second album, First Light, is out now on iTunes and Amazon.

ANDY G JONES
As well as being Head Of Guitar at LCCM Andy has played with innumerable top musicians, from Sir Van Morrison and Dr Brian May, to Sir Cliff Richard & more.

JACOB QUISTGAARD
Quist has been with GT since 2009. Currently Bryan Ferry's guitarist, his YouTube channel is viewed by millions and he creates our monthly jam tracks.

STUART RYAN
Stuart Ryan is great at all styles but best known for his superb acoustic work. He was Head Of Guitar at BIMM Bristol and has many top tuition books to his name.

ANDY SAPHIR
Andy is a stunning guitarist in all styles, but his country-rock licks are fabulous; he's smooth, fast, and very musical. Check him out on Jamtrack Central.

PHIL SHORT
You might recognise Phil from winning International Guitar Idol competition. But he also teaches at BIMM in London and is a busy session and touring player.

PHIL HILBORNE
The UK's original magazine guitar tutor, Phil's something of a legend. A great player, he's got the Phil Hilborne Band back together so catch them if you can.

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WELCOME

SHARING is a big thing in music. We share licks, we share gear, we share albums, we share lifts to gigs, the list goes on. The act of giving and receiving is, without a doubt, central to making music together. Certainly GT has been sharing since we launched in 1994, guiding you to becoming a better musician as regards technical ability, theoretical knowledge, stylistic appreciation and ways to emulate your favourite players.

Sharing is also prominent with Joe Bonamassa, who has been on a journey of not only pursuing his own musical goals but also highlighting and encouraging others too. We've all seen him celebrate guitar icons, as the British Blues Explosion tour and album demonstrated several years ago. His appreciations of Eric Clapton, Jeff Beck and Jimmy Page were spot on!

However, blues is not meant to be cocooned in a museum, forever immortalised as a block of sonic concrete. It moves, it develops, it expands. Joe knows this and wants the blues to also be about joyful embracing of the new. For sure, there are a lot of new (and slightly less new or youthful) musicians in the world to champion.

For this reason, we decided that this issue was to not only share elements of what makes Joe's solong so great, but also to highlight the lead styles of all those that he has toured, recorded with and/or produced. In short, we have an outstanding blues guitar fest for you; seven short pieces that showcase the soloing capabilities of an array of great blues-based guitarists. From headliners like Eric Gales through to stunning craftsmen like Josh Smith and Kirk Fletcher, authentic old-schoolers like Larry McCray to new heroes like Joanne Shaw Taylor, you're going to love this!

As for the rest of the issue, check out the jaw-dropping solo by Andy Wood and his explanation afterwards on our Alright Already track. It's a deep dive into his stunning creativity that you'll be hard pressed to find anywhere else. Then there's Jared James Nichols' super tasty blues-rock licks - short in duration but very well explained. We also have features on fingerpicking (Delibes' Pizzicati), strumming (play acoustic like Lady A), riffs (30 -Minute Lickbag) and much more great and sharing content. So until the next issue, keep happy, keep listening, and keep playing!

Jason

Jason Sidwell, Editor
Jason.sidwell@futurenet.com

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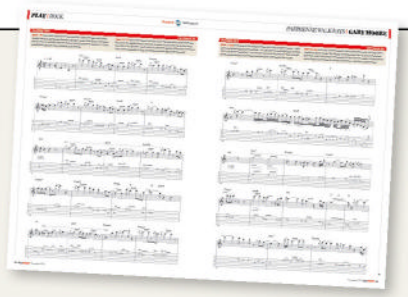
Tap the links Finding your way around the magazine is easy. Tapping the feature titles on the cover or the contents page, takes you straight two the relevant articles. Any web and email links in the text are tappable too

Animated tab & audio All the mag's main lessons have the audio built in with a moving cursor that shows you exactly where you are in the music. Simply tap the 'play' button and you're off - you can fast-forward or scroll back at will.

Play the videos Certain articles have accompanying videos full of useful insight and additional information. Once again, tap the play buttons to enjoy video masterclasses on your iPad (recommended) or smartphone.

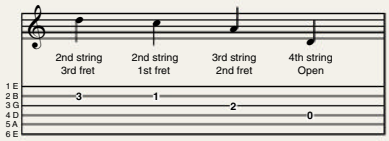
GT USER GUIDE

You can get more from GT by understanding our easy-to-follow musical terms and signs...



READ MUSIC

Each transcription is broken down into two parts...

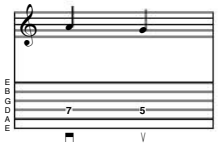


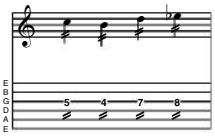
MUSICAL STAVE The five horizontal lines for music notation show note pitches and rhythms and are divided by bar lines.

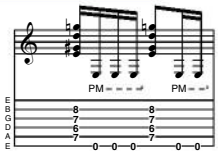
TAB Under the musical stave, Tab is an aid to show you where to put your fingers on the fretboard. The six horizontal lines represent the six strings on a guitar – the numbers on the strings are fret numbers.

GUITAR TECHNIQUES: HOW THEY APPEAR IN WRITTEN MUSIC...

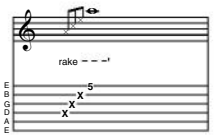
PICKING

Up and down picking

The first note is to be down-picked and the last note is to be up-picked.

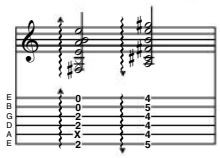
Tremolo picking

Each of the four notes are to be alternate picked (down- & up-picked) very rapidly and continuously.

Palm muting

Palm mute by resting the edge of picking-hand's palm on the strings near the bridge.

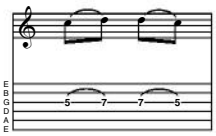
Pick rake



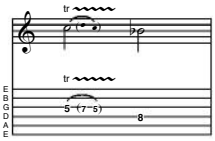
Drag the pick across the strings shown with a single sweep. Often used to augment a rake's last note.

Appeggiate chord

Play the notes of the chord by strumming across the relevant strings in the direction of the arrow head.

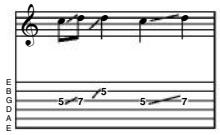
FRETTING HAND

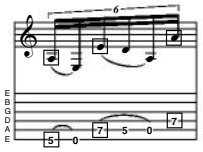
Hammer-on & Pull-off

Pick 1st note and hammer on with fretting hand for 2nd note. Then pick 3rd note and pull off for 4th note.

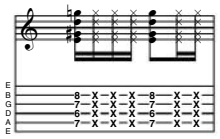
Note Trills



Rapidly alternate between the two notes indicated in brackets with hammer-ons and pull-offs.

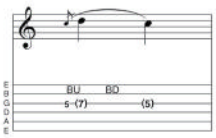
Slides (Glissando)

Pick 1st note and slide to the 2nd note. The last two notes show a slide with the last note being re-picked.

Left Hand Tapping

Sound the notes marked with a square by hammering on/tapping with the fretting-hand fingers.

Fret-Hand Muting

X markings represent notes muted by the fretting hand when struck by the picking hand.

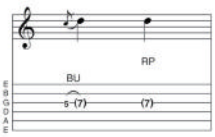
BENDING AND VIBRATO

Bend up/down



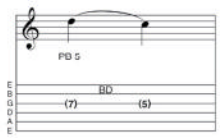
Fret the start note (here, the 5th fret) and bend up to the pitch of the bracketed note, before releasing.

Re-pick bend

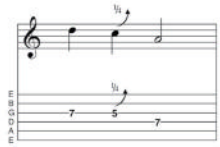


Bend up to the pitch shown in the brackets, then re-pick the note while holding the bent note at the new pitch.

Pre bend

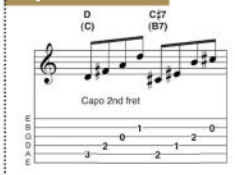


Bend up from the 5th fret to the pitch of the 7th fret note, then pick it and release to 5th fret note.

Quarter-tone bend

Pick the note and then bend up a quarter tone (a very small amount). Sometimes referred to as blues curl.

CAPO

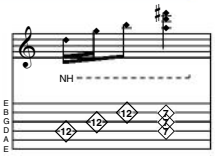
Capo Notation



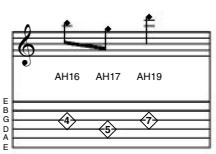
A capo creates a new nut, so the above example has the guitar's 'literal' 5th fret now as the 3rd fret.

HARMONICS

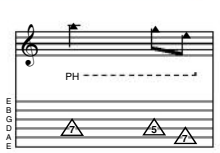
Natural harmonics



Pick the note while lightly touching the string directly over the fret indicated. A harmonic results.

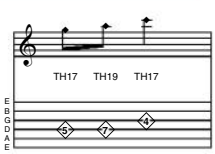
Artificial harmonics

Fret the note as shown, then lightly place the index finger over 'x' fret (AH 'x') and pick (with a pick, p or a).

Pinched harmonics



Fret the note as shown, but dig into the string with the side of the thumb as you sound it with the pick.

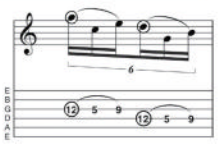
Tapped harmonics



Fret the note as shown, but sound it with a quick right-hand tap at the fret shown (TH17) for a harmonic.

R/H TAPPING

Right-hand tapping



Tap (hammer-on) with a finger of the picking hand onto the fret marked with a circle. Usually with 'i' or 'm'.

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Tap here for an audio clip to help you tune your guitar

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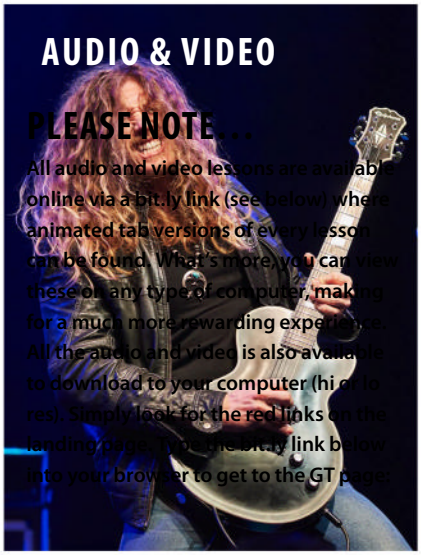


JOE BONAMASSA & ERIC GALES: JEFF FASANO; JOANNE SHAW TAYLOR: ALAMY

Jared James Nichols live on stage during the Gibson Live At The Grove event at City National Grove in Anaheim, California, January 2020.

OLLY CURTIS/FUTURE PUBLISHING

JARED JAMES NICHOLS

A minute's all it takes to discover what makes a great guitarist tick. Before he jumped into his limo for the airport, we grabbed a quick chat with a modern American blues-rock tour-de-force.

GT: If you had to give up all your pedals but three, what would they be?

JJN: I cannot live without overdrive! I NEED IT. The first and foremost pedal would be an Ibanez Tube Screamer, the foundation of my tone. I always have a TS on while playing. Second would be another one of my all-time favourites, a Tychobrahe Octavia. This is by far the rudest screamer fuzz I have ever played. Whenever I need the extra push off of the cliff, I'll hit this one on. Imagine a swarm of bees and a grizzly bear combined. It's scary! Lastly, I would have to pick a Univibe. I love the texture and throb of the Univibe. It makes me feel as if my guitar is breathing and alive. When I am playing in my trio it adds a whole different dimension.

GT: Do you play another instrument well enough to do so in a band, and if so, have you ever done it?

JJN: Believe it or not, I love to play bass. Whenever I am making demos or writing, I'm always on the bass. It's a ton of fun for me to interact in that low-end headspace. Although I haven't played bass in a band, never say never!

GT: If a music chart were put in front of you, could you read it?

JJN: I could absolutely read a chart! When it comes to reading melodies or single notes, that's where I'd have to slow down and actually work on it. I had a short stint at Berklee College of Music when I was 18 and I got pretty good at reading, but I haven't done it since then. I have so much respect for those who can sight-read complex music.

GT: Do guitar cables really make a difference?

JJN: A guitar cable could make or break a tone, absolutely. I think that there are three levels of a cable. Horrible or basically broken, normal or just works, or exceptional and an improvement to tone. I have used Lava cables for years and I love them. My favourite is the coiled cables. I feel like with the construction of them, they cut off some of the harsh high end which is always good to me.

GT: Is there anyone's playing (past or present) of whom you're slightly jealous?

JJN: I wouldn't say jealous, more just inspired. The biggest were my heroes Stevie Ray Vaughan and Leslie West. When I listen to them play, I feel like a kid again discovering them for the first time. It's exciting. With guitar, I've never been the jealous type since everyone is unique with their own style. If anything, I try to steal licks or a vibe and do it my own way.

GT: Your house/studio is burning down: which guitar do you salvage?
JJN: Since I have two hands, I'm picking two! Haha! I would save my two favourite guitars on this planet. My early 1952 Gibson Les Paul Standard 'Dorothy' and my 1953 Gibson Les Paul Standard 'Ole Red'. They are two of the greatest instruments I have ever played or heard. If I never got another guitar in my life, I'd be fine with these two.

GT: What's your favourite guitar amp and how do you set it?
JJN: I may be biased, but I'd have to say my signature Blackstar Amp the JJN 20. I love it! It has enough headroom and clarity that I can turn it up on the biggest stages, or lower for clubs. From a whisper to a scream, it has all of the tone I love. Fun fact, I still use the first one they ever sent me. It has been my mainstay for over four years.

GT: What kind of action do you prefer to have on your guitars?
JJN: I like my axes to fight back a little, so my action is a bit higher than most. I'm not very picky. Each guitar is different, so I am used to a little variation guitar to guitar.

GT: What strings do you use?
JJN: I have played DR Strings for years and I love them. 10-46 Veritas. I have NEVER broken one! I love to bend and add vibrato, even shake the neck. These strings have been rock-solid, so I haven't felt the need to try anything else. They stay in tune great, and have a long life. I'm a big fan of DR Strings.

GT: Who was your first influence to pick up and play the electric guitar?
JJN: I'd have to say Tony Iommi from Black Sabbath. The first riff I ever learned was Electric Funeral. The whole Paranoid record was massive for me as I first picked up the guitar. It was exciting and I loved to play along to the CD and just jam out. Tony could say so much with just a little. He is still a massive influence on me as a guitarist.

GT: What was the first electric guitar you really lusted after?
JJN: A Gibson Les Paul. A real one! I remember watching Jimmy Page play with Led Zeppelin on the How The West Was Won DVD. Simply put, the sound and the look of the guitar was gorgeous. It was perfection. After watching that, there's no other guitar that I've lusted after. It's always been all about the Les Paul.

GT: What was the best gig you ever did?
JJN: We went to Europe and had the opportunity to play some shows with Lynyrd Skynyrd, and there was one that was magical. I remember it was an arena that held 16,000 people in Germany, and it was sold out. We had an incredible show, and the house was on fire. Then, Gary Rossington from Lynyrd Skynyrd asked me if I would come out and jam Sweet Home Alabama as the encore with the band. It was a dream come true and an amazing experience. I remember looking out into the crowd on stage with one of my all-time favourite bands ever and just laughing, not believing it was true!

GT: And your worst playing nightmare?
JJN: There was one time we got booked to play a show in Indiana, and we had no idea what we were in store for. We showed up to an old folks' retirement home, and were very confused. We walk in and are told to set up in the corner. There were probably five people there, including a worker. When they introduced us, they told us that we were there to cover any songs they liked. We took requests, including Folsom Prison Blues and Mustang Sally. It was the worst, haha!

GT: Do you still practise the guitar, and do you have a specific regime?

"I DON'T NECESSARILY SIT DOWN AND PRACTISE ANY MORE, I USUALLY TRY TO COME UP WITH DIFFERENT IDEAS AND JAM, AND TRY TO BE MUSICAL"

JJN: Absolutely! I still play all the time and try to push myself to grow. On a regular day when I'm off tour, I would say I play guitar for about four hours of the day. I don't necessarily sit and quietly practise any more, I usually try and come up with different ideas and jam, and try to be musical. I'm addicted to playing and practising, I don't think I could ever stop!

GT: Do you have a pre-gig warm-up routine?
JJN: I don't really, I usually just try and get the blood flowing and get mentally prepared to be on stage. I will jam along to a few songs, but mostly get warmed up during soundcheck, so that when I pick up the guitar, I try and not have already overplayed. I want things to be pretty fresh by the time I hit the stage.

GT: If you could put together a fantasy band with you in it, who would the other players be, dead or alive?
JJN: Great question! How about Jack Bruce from Cream on bass and vocals, Reese Wynans on keyboards and organ, Ian Paice from Deep Purple on drums, and Paul Rodgers as lead vocals. I couldn't imagine how incredible that collaboration would be!

GT: Present company excepted, who's the greatest guitarist that's ever lived?
JJN: I would have to say that was Jimi Hendrix. Between the creativity and inspiration, he wrote the electric guitar handbook. I understand what came before and what came after, but for me, Hendrix was the benchmark, defining what was possible sonically, and physically, with an electric guitar.

GT: Is there a solo by someone else that you really wish you had played?
JJN: I love the solo to Shine On You Crazy Diamond by David Gilmour of Pink Floyd. I think it's one of the most beautifully composed solos I've ever heard. I love it so much that I learned it note for note and studied it. It's that exceptional. A dream would be to play it with either Gilmour or Roger Waters.

GT: What's the solo or song of your own of which you're most proud?
JJN: I think I am most proud of the solo that I recorded on my new record Easy Come, Easy Go. I feel like it was captured in the moment as a perfect storm. Between the tone, feel, and fire in the studio, I think it encapsulates me as a soloist.

GT: What would you most like to be remembered for?
JJN: For being a passionate and fiery guitarist. I would love to also be remembered for breathing my own fresh air and interest into the music I love so much, which is of course blues and rock.

GT: And what are you up to at the moment?
JJN: Currently, I am out supporting this brand-new record, it's been going amazing! I just want to be able to travel around and give this record its dues, playing it live all around the world. It's safe to say that it's going to be a busy year!

Jared James Nichols' self-titled album is released by Black Hill Records and available from www.blackhillrecords.com

JUSTIN SANDERCOE

The founder of justinguitar.com lends GT his insight as one of the world's most successful guitar teachers. This Month: ***Scale Routines.***

Using scales to make music is more than just choosing the right one. But how does one go about practising scales, and should you bother?

Using my favourite analogy, if music is a language then scales are alphabets. With our English alphabet we can make words from many languages, though each will have quirks particular to its dialect. Other languages are narrower in use, the Mkhedruli language of Georgia for instance, which can be understood in much more limited areas.

In music, the Major scale can be used in many different styles and ways, whereas a more exotic scale like the Phrygian Dominant is usually used in a specific situation. Bear with me while we take it a step further...

If you become fluent in English, does it mean you can speak French or German, which uses (mostly) the same letters? No, it's the combinations of letters that changes, and the pronunciation. Some scales fit well in a specific style and others in a more general sense, but people who master one style often find it leaves an 'accent' when they try to play others.

The point is that the words matter the most. You can't travel somewhere new and start saying the alphabet. Yo learn words and phrases and with them you would be communicating. In music, the words are the licks and phrases. Play a blues lick and people know you're 'speaking' blues. But play a Minor Pentatonic up and down, and it could be anything.

Yes, the analogy has holes when you keep prodding it, but it's a great way to develop your strategy for learning music. When I was the admissions guy at The Guitar Institute, some young dude would come in and show that they knew all the scale patterns... but couldn't make music if their life depended on it. And I met others who knew no scales at all, but knew a handful of licks that they could use well. They were making music!

Justin ponders how useful it is to practise scales

"GREAT POETS USE THE SAME WORDS WE ALL USE, THEY JUST PUT THEM TOGETHER IN MORE BEAUTIFUL WAYS"

So, licks and phrases - learn them! Great poets use the same words we all use, they just put them together in more beautiful ways. If they made up their own language nobody would understand it. Egdhtg hdgft wrreyu chzhn. Get my point?

So why would guitarists practise scales at all? Well, there are a few good reasons. To understand the grammar of the language, it will help to know the alphabet. Learning scale patterns will help you change and manipulate licks, extend them, be curious with them. It's study, for the mind, more than the fingers.

If you want to express ideas you hear in your musical imagination then practising scales can help build a map for your fingers to find the sounds that you hear. I would recommend using the Major scale for this, paying attention to the sounds and intervallic relationships in the scales. But exploring in this way is more like improvising within a framework of a scale, and exploring, trying things out, and listening. But I know you see people playing scales up and down with a metronome. I did that for years too, but if I could take all those thousands of hours back and focus on making music instead, I would, in a heartbeat.

Using a metronome can be very helpful for developing the synchronicity of your two hands, and can help (to a lesser extent) with the mapping and mental pattern development. It can also help develop your time feel and subdivisions. But if you want to practise scales in a way that might help you make melodic statements, I recommend practising scales in intervals.

Melodies generally follow chord tones, and chord tones are (mostly) stacked in 3rds. If you practise playing scales in 3rds you are training yourself to play more melodically, naturally finding the chord tones and extensions of the names you land on. You're training your fingers, mental maps and musical imagination. But practicing only that would probably make you a very tedious player. So I'd advise also exploring 4ths, 5ths, and melodic sequences.

When I practise scales there are days I start with one run up and down a scale pattern. Then I go in 3rds (usually four times) then a couple of times on 4ths and 5ths to encourage my fingers to head to less common intervallic jumps. Then I'll often explore a melodic sequence, a number sequence applied to a scale. Number the degrees of a scale starting with 1 on the root and going up as high as you can in that pattern. A melodic sequence like 1-3-5-7-6-5-4-3 is good - it ascends a diatonic arpeggio and descends the scale. Then I'd do the same pattern starting on the 2nd scale degree - 2-4-6-8-7-6-5-4, then from the 3rd etc.

Another favourite is reverse alternate 3rds, so the numbers would be 1-3, 4-2, 3-5, 6-4 - going up a 3rd, up to the next scale tone and then down a 3rd, up a scale step, etc. There are a bunch of other common sequences on my website if you get stuck for ideas.

Melodic patterns are IMHO the best way to explore scales. I still hold that learning licks and phrases provides the most benefit, but working on scales feed syour fingers, brain and musical imagination. Have fun!

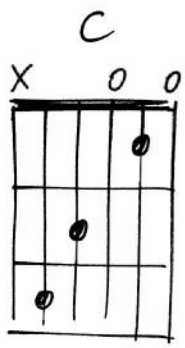
Get more info and links to related lessons on all Justin's GT articles at www.justinguitar.com/gtmag

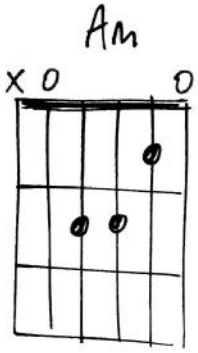
BARBARA BUELEN

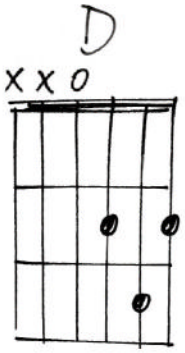
SUBSTITUTE
Superimposing Harmony

WITH RICHARD BARRETT

WHEN PLAYING lines over chords, there are various ways we can approach it. Most obviously, we might play the scale that fits, such as an A Minor scale over an A Minor chord. While this is inarguably a sound approach, it's by no means the only way to look at this. Just as certain chords fit well together in song structures, certain scales and arpeggios can be overlaid to give an extra dimension to our soloing. It would be very easy to get tied up in theoretical jargon at this point, but there's no need to unless studying advanced theory is of particular interest. Try these ideas to start with and see where they lead…







Example 1

YES, IT'S A C CHORD. Not something you haven't seen before, but we must start somewhere. Let's add the detail that a C Major chord consists of the 1st, 3rd and 5th notes of the C Major scale: C-E-G. Knowing this can inform note choices and give us a base to build on for further experimentation.

Example 2

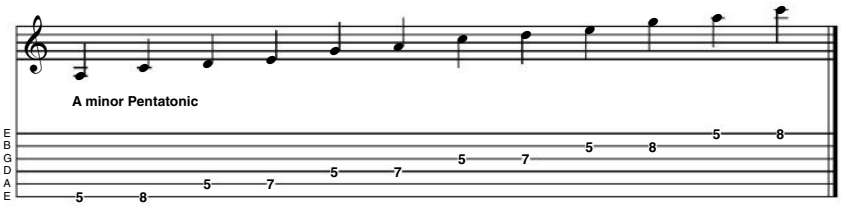
REFERRED TO AS THE RELATIVE MINOR to C Major, A Minor is like a non-identical twin, containing many of the same characteristics and notes. As we'll see shortly, A Minor scales and patterns can be played over a C Major chord and vice versa. The difference is in the inflection, again, as we'll see.

Example 3

THIS D MAJOR CHORD contains the notes D (1st or 'root'), F# (3rd) and A (5th). Obviously, D Major based patterns and scales will work over this chord, but we can also play in the relative minor key of B Minor, or build an F# Minor arpeggio from the 3rd for an interesting effect.

Example 4

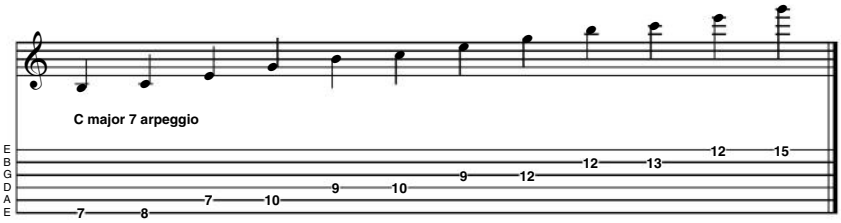
THIS STANDARD A MINOR PENTATONIC scale fits perfectly over the C Major chord backing. In this context, some would prefer to think of it as a shape 5 C Major Pentatonic, but that is not how we're treating it here – linking to A Minor scales and arpeggios would also be a nice option.



Ex 5

Example 5

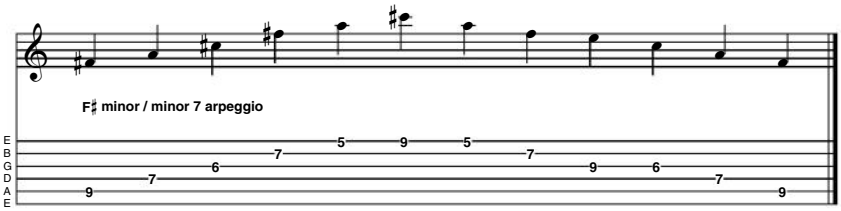
THIS THREE-OCTAVE C MAJOR ARPEGGIO (C-E-G-B) starts with the Major 7th itself (B) to really emphasise the harmony we are superimposing over the A Minor chord. The sum of these parts implies a jazzy A Minor 9th chord, though this kind of harmony is heard in many genres.



Ex 6

Example 6

THIS F# MINOR ARPEGGIO works beautifully over the D chord backing, implying a D Major 9 chord. Instead of playing a D Major arpeggio (D-F#-A) or the relative Minor (B Minor: B-D-F#), we use the 3rd (F#) as the first note.



MITCH DALTON

The studio guitarist's guide to happiness and personal fulfilment, as related by our resident session ace. This month: ***Out of Sight - Out Of Mind***

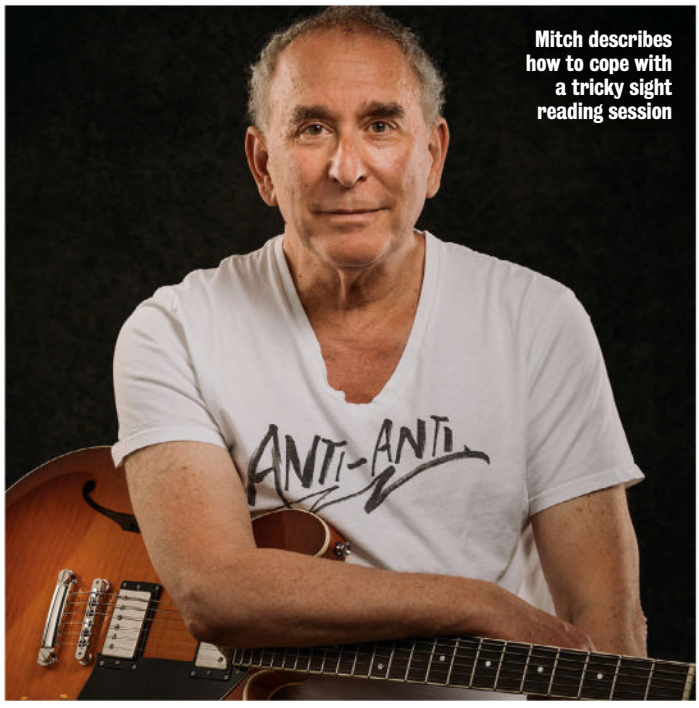
It's a common assertion. Guitar players are poor sight readers. Okay, you'd be forgiven for developing a spontaneous inferiority complex upon first exposure to a studio orchestra. Marvel as the string section slaloms through an arrangement of demisemiquavers at the speed of fright. Respect the timpani player who counts interminable bars rest and then makes their entry bang on cue. Tip your hat to the piccolo player who skates through their part seemingly effortlessly with a sound that can cut through granite. "What's my problem?" I hear you cry as you weep into your mid-session beverage. Which is the point at which a spot of self analysis is in order to avoid more expensive professional assistance later.

The parallel between reading music and, er... reading is blindingly obvious, if I may be permitted the contradiction in terms. It's a skill best learned in early childhood, when the brain is at its most receptive. Sure, one learns words, phrases and sentences of increasing complexity in methodical fashion. But the neurological pathways that facilitate the act of reading lead to a point at which the process becomes unconscious. One doesn't read individual words. The brain recognises patterns and interprets them, making assumptions as to what is on the page, leaving it free to work out more complex words and phrases. Mostly without being aware of it. So it's about recognising words automatically and thus reading connected text fluently. Which is how a string section can hurtle through The Flight Of The Bumble Bee with little apparent effort.

However, all is far from lost for the aspiring studio plucker. First, don't panic when confronted with your part. You'll rarely need to play it perfectly the first time. The goal is to keep going, making a mental note of the tricky passages, ready to return to them in more detail afterwards. And there will be time. Because there will be other issues within the session. Copying mistakes, technical stuff, instructions as to how to interpret dynamics, even simple instrumental screw-ups. So, here are some handy tips involving no sight reading skill at all. And they can be performed without a guitar in your hand.

First, check the time signature. Glance for any time or tempo changes that might throw you later. Check the key signature. Much embarrassment can be avoided by this simple expedient. Work out the road map for the part. Where are the repeat markings? Is there a D.S. (Dal Signo, "From The Sign")? A D.C. (Da Capo, "From The Beginning")? If so, is there a Coda sign, or merely Dal Signo al Fine ("From the sign to the end")? Review the dynamic markings. So much information can be acquired without playing a note, freeing the mind to concentrate on any unusual passages or phrases. Above all and, as in life, most difficulties aren't your fault. If the music you are being asked to perform is truly challenging, the arranger/orchestrator should have sent you the part(s) in good time. His skill is to present music that is playable, after all. Let me cite two examples. I had the privilege of recording and performing with Nelson Riddle, the genius that contributed to classic albums by Sinatra, Ella Fitzgerald and on to infinity. On the first occasion, Blue Skies by Kiri Te Kanawa, I was handed a folder of music for three days which was nothing but a doddle to negotiate. Comfortable tempi, straightforward chord symbols, and playable single-string lines. Occasionally the phrase 'Guitar Solo' appeared as the icing on the cake. And that was it. Apart from the fact that his arrangements of American songbook standards sounded gorgeous from beat one of bar one. Complex music made deceptively simple by a master. At the other end of the stress spectrum, I remember recording Leonard Bernstein's West Side Story Orchestral Suite withThe Royal Philharmonic Orchestra. The guitar pad is fiendish, no question. Apart from the fact that some chordal sections are technically unplayable and require you to approximate the inversions, the single-string phrases are frequently rapid and awkward. Both of my favourites! No one had thought to send the music in advance. It was a rare occasion when I genuinely believed I should spare myself the inevitable humiliation and beat a dignified retreat. However, it turned out that there were many individuals with their own musical 'issues' and frequent stoppages ensued as the band came off the rails. The decision to record sections in small, bite-sized chunks was soon taken. Even then, six or more takes were frequently necessary. I discovered that by applying a modicum of concentration, I could almost memorise the music in the time available. I remember recording The Fugue in this way and chatting to my flautist friend Andy Findon while the conductor and producer were listening to the playback. "Jeezaloo, Andy. This is a workout. Does the guitar sound okay?" "It sounds great, mate. Let me tell you this - I've recorded this piece many times and never heard what you're playing. I didn't know the guitar was even featured. It's always gone completely silent in those passages up until now!"

"I HAD THE PRIVILEGE OF RECORDING AND PERFORMING WITH NESLON RIDDLE, THE GENIUS BEHIND ALBUMS BY SINATRA, ELLA..."



Mitch describes how to cope with a tricky sight reading session

For more on Mitch and his musical exploits with the Studio Kings, go to: www.mitchdalton.co.uk

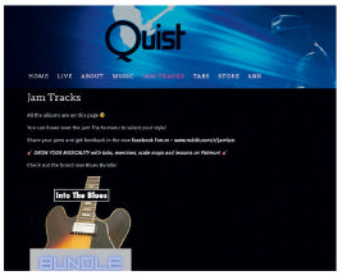
PAUL NATKIN/GETTY IMAGES

JAM TRACKS TIPS

Use these to navigate our bonus backing tracks

1 Bluesy Groove Jam - A Minor
We start with a fun jam in A Minor, where A Minor Pentatonic scale (A-C-D-E-G) is a great place to start. And there's an A and a B section for you to improvise and practise your licks on.

2 Slow Blues - C# Minor
In this slow blues, C# Minor Pentatonic (C#-E-F#-G#-B) and C# Blues scale (C#-E-F#-G-G#-B) are your first points of interest. For the Dominant chords (G#7), use C# Harmonic Minor (C#-D#-E-F#-G#-A-B#).



3 C Phrygian Vamp
Here's a Phrygian mode chord vamp on a blues shuffle. Use C Phrygian (C-D♭-E♭-F-G-A♭-B♭) and C Minor Pentatonic (C-E♭-F-G-B♭) to get started. I especially love using the C Minor Blues scale (C-E♭-F-F#-G-B♭) for a more authentic vibe.

4 Funky Blues Jam - B Minor
We finish with a funky blues in the less obviously bluesy key of B Minor. Head for B Minor Pentatonic (B-D-E-F#-A) to get started and focus hard on sitting tight with the beat. Good luck, and happy jamming!

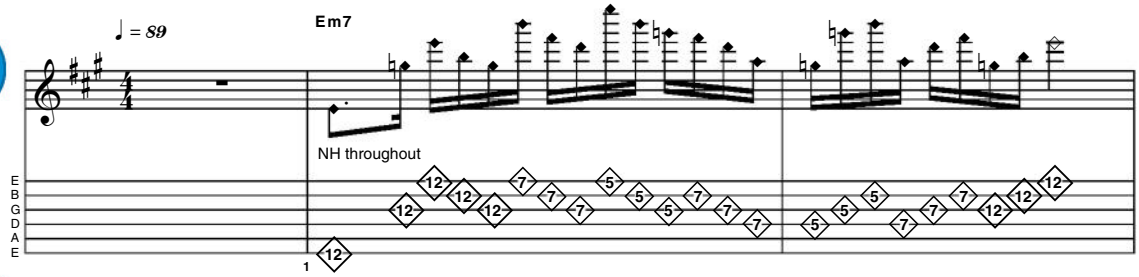
Visit www.Quistorama.com/jamtracks and subscribe to www.youtube.com/QuistTV for more jam tracks. Quist's new album Breathing Space is out soon and you can find him on Spotify and Instagram, as well as Patreon for his full library of tabs & lessons.

PHIL HILBORNE'S ONE-MINUTE LICK

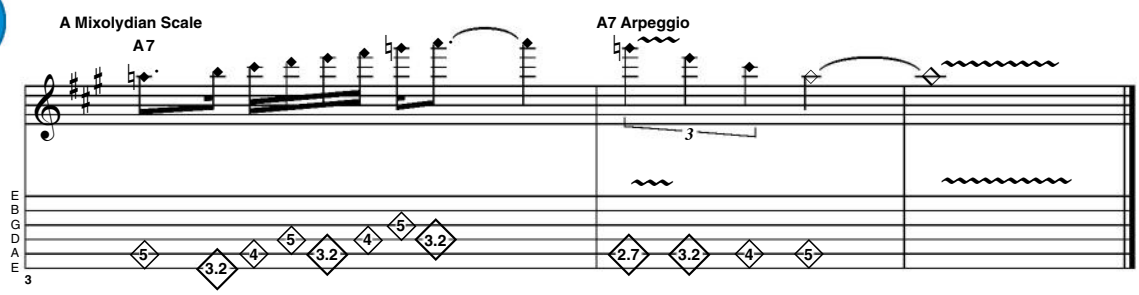
Natural Harmonics Scale & Arpeggio

The possibilities for the playing of scale and arpeggio ideas in natural harmonics abound on the guitar. Some fall naturally under the fingers, while others are more challenging. We kick off with typical Van Halen idea that utilises alternate-picked three-note arpeggios played in a rapid 16th-note sequence. You may find these difficult to play cleanly at tempo. If so, use a sound that's controllable and not too dirty, and also use some palm muting combined with very accurate fretting-hand movements. The second part of the phrase is an ascending A Mixolydian phrase followed by a short A7 arpeggio. The fingering is a challenge to execute cleanly. I would recommend that you check you are fingering the correct locations of each harmonic carefully before even attempting to play it quickly. After playing though the ideas as written you should also experiment with your own ideas. For inspiration just listen to just about any Van Halen album!

FAST



SLOW



DAVID GRISSOM

Guitar instrumentals have supplied some of music's most evocative moments. ***Jason Sidwell*** *asks top guitarists for their take on this iconic movement. This month it's the stunning blues-rocker and tone master from Austin, Texas.*

GT: What is it about guitar instrumentals that appeals to you?

DG: Let me start by saying that I'm referencing instrumentals outside the jazz realm here. Writing an instrumental feels like a completely different genre to me. I feel like I'm tapping into a different part of my brain and heart than when writing lyrics and putting those to a melody (or having a melody and writing lyrics to fit). I'm not constrained by any rhyme scheme or the need to have repeated vocal hook lines.

GT: What can an instrumental provide a listener that a vocal song can't?

DG: Obviously there is more space for improvisation and soloing. Often instrumentals are basically just vehicles to solo over. The listener's imagination is not influenced by lyrics, so I think instrumentals can evoke a broader range of emotional responses and feelings. A lot is left to the listener's imagination.

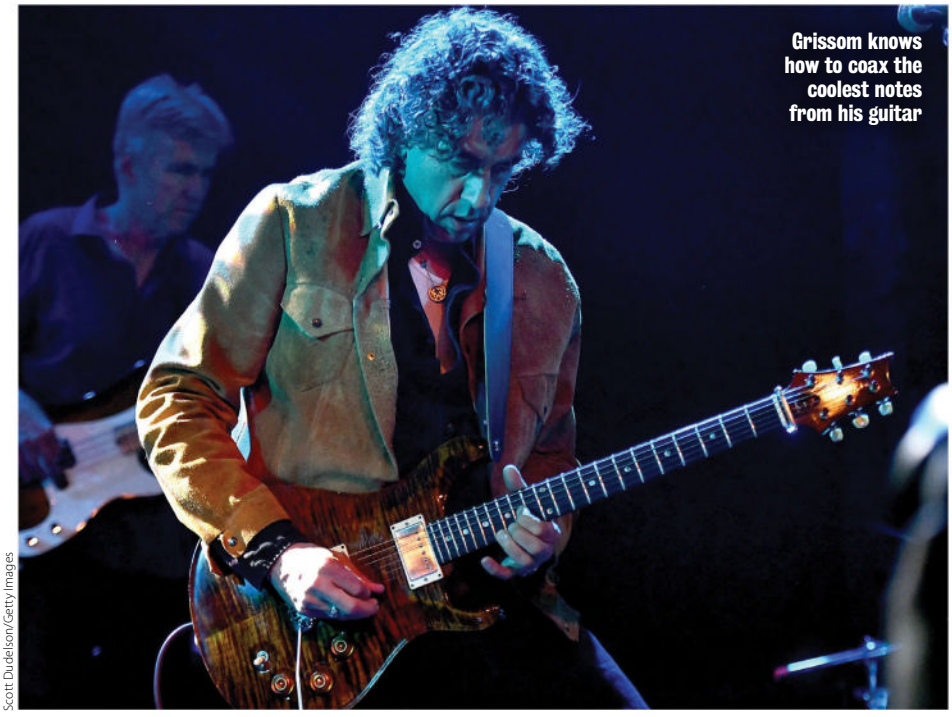
GT: Any tendencies with instrumentals that you like to embrace or avoid - rhythms, harmony, playing approach, etc?

DG: As with lyrics I try to avoid cliché or retreading ground that has been done a million times before, and that includes not re-writing something I've done in the past, which is easier said than done, as we all have certain rhythms and melodic ideas that resonate with us. I like 'exploiting' the unique sounds available in different keys, often dictated by the open strings that can be used both in chord voicings and melodies.

"AS A KID I PLAYED DRUMS BEFORE I GOT A GUITAR, SO I THINK OF THE GUITAR AS A RHYTHMIC INSTRUMENT"

GT: Is a typical song structure of intro, verse, chorus, middle eight, etc, always relevant for an instrumental?

DG: It can be, but certainly not always. I never set out to do that. Maybe it occasionally ends up that way, but I've written instrumentals that were just two chords. Here again lies the beauty and freedom in not being constrained by the need to have a vocal hook, that in pop music especially, is expected to be repeated a lot.



Grissom knows how to coax the coolest notes from his guitar

Scott Dudelson/Getty Images

GT: How useful is studying a vocalist's approach for guitar melodies?

DG: It's incredibly useful for phrasing, vibrato and conveying the emotion. I think it's important to study not only vocalists, but great improvisers on other instruments as well. As a kid, I played drums before I got a guitar so I think of the guitar as a rhythmic instrument as much as a melodic one. Duane Allman said he was really going for Little Walter's harp tone. Every great singer has his or her own tone, just like any great instrumentalist. When I'm writing, the tone I have at that moment can lead to a unique melodic idea.

GT: How do you start writing one; is there a typical approach or inspiration?

DG: My best ideas come when I don't try to write a specific type of song. Sometimes I'll just hear an idea in my head and flesh it out on the guitar. I like coming up with parts or melodies before I touch an instrument. But more often than that, I arrive at an idea after an hour or many hours of just playing whatever comes into my hands that day. In effect, I play my way into an idea or technique that becomes the basis for a new song. I'm constantly catching ideas on my iPhone, so often I'll sift through a month's worth of voice memos and find something that sounds like a song I want to finish.

GT: What do you aim for when your performance is centre stage as of course it is when playing an instrumental?

DG: I want to keep the audience listening, so I want the song to have an arc just like I want a solo to have an arc or storyline, if you will. Every song is different. Sometimes I'll use a variety of tones to provide contrast and interest, and other times I'll use the same tone for the whole song.

GT: Many vocal songs feature a guitar solo that starts low and slow then finishes high and fast. Is this useful for instrumentals?

DG: I'm all for developing pace and dynamics. But that doesn't mean an instrumental has to have an upward sloping curve of dynamics like the solo you describe. With instrumentals I'm trying to tap into and/or create a vibe or feeling, which to me says the possibilities are unlimited.

GT: What type of guitar tone do you prefer for playing instrumentals?
DG: It's completely dictated by the vibe of the song. At this point in my life what I don't want to do is purposely sound like someone else. Whether it's a clean tone or something really heavy, I want to let my own personality come through. I love layering guitar parts so, again, each layer is influenced by what has already been recorded. I often use different tunings, or baritone guitars and capos to create space, or fill out the sonic spectrum, if you will.

GT: Do you have favourite keys or tempos?
DG: For better or worse I often default to keys that have a lot of open strings.That's probably a result of writing everything on guitar. I do not have favourite tempos but I generally avoid really fast tempos where one might be inclined to 'shred', which I don't consider myself very good at.

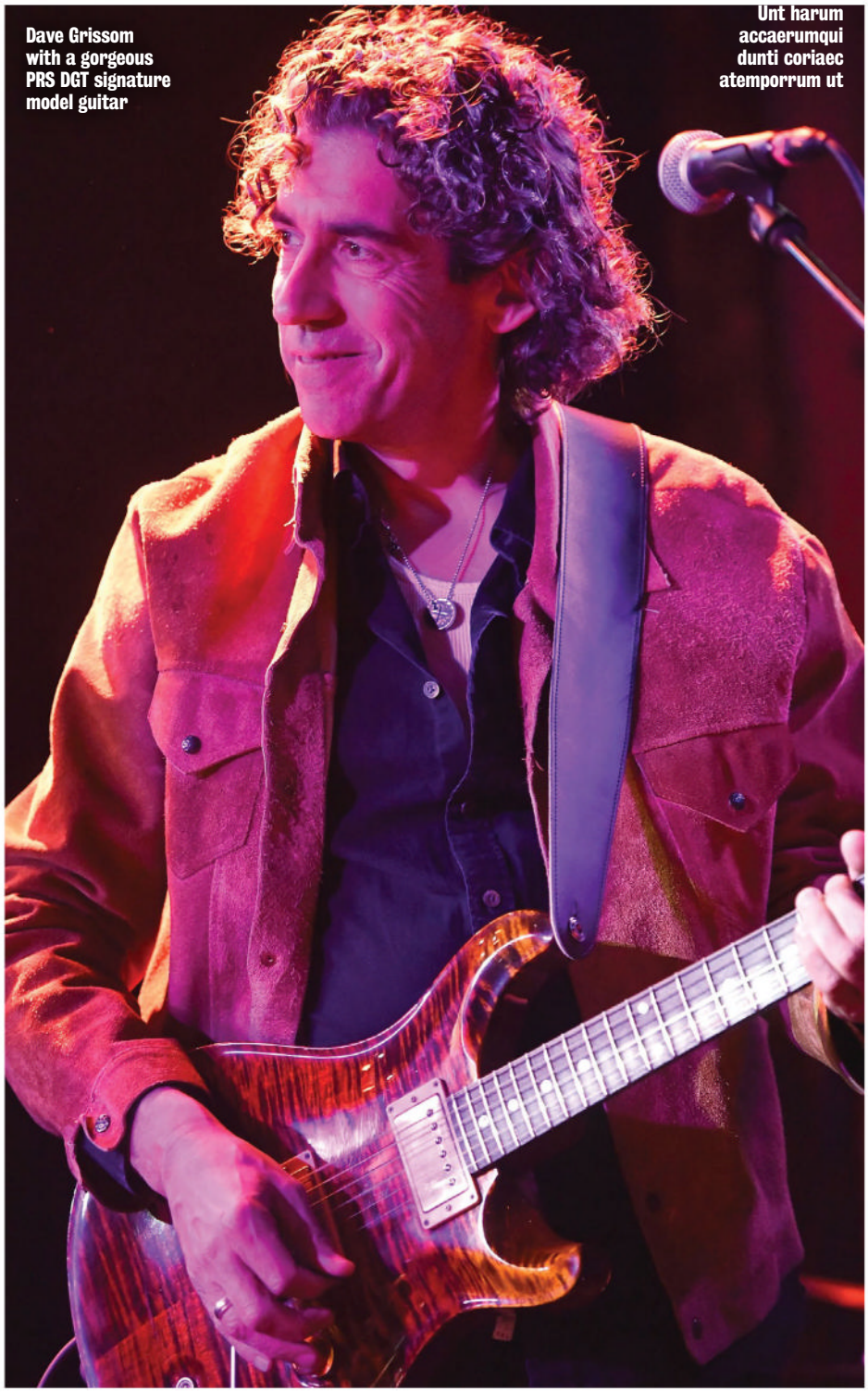
GT: Do you find Minor or Major keys better to play or write in?
DG: It doesn't make any difference to me. It's challenging to write a good, unique instrumental in any key.

GT: Do you have any favourite modes?
I tend to favour what I call the Americana modes; Major (Ionian), Dorian and Mixolydian. I write a lot of tunes where the tonality is ambiguous at times. I often write chords without Major or Minor designation. By limiting 3rds, I can solo with a little more freedom. It's sort of an unspoken 7#9 tonality. I often say my favourite modes are Mixolydian add ♭3 or Dorian add 3.

GT: What about modulations into new keys?
DG: I'm all for it if it's musical, but I never make it a priority. The song usually tells you what it wants. I've done so many sessions over the years with corny modulations, so I feel that they are sometimes used for lack of a better idea, and generally approach them with caution. I prefer when it doesn't sound like an overt modulation.

GT: When playing instrumentals do you view the backing band in a different way than you would on a vocal song?
DG: With vocal tunes it is ALL about the lyrics, so yes, I approach each one differently. Again, every song is unique, or at least I like to think in those terms. Choosing a band or hiring players is very much like casting a movie or play. The more you write, record, and study music, the more intuitive your playing and approach to parts, chords, and melodies becomes.

GT: Do you have particular views on harmonising melodies?



Dave Grissom with a gorgeous PRS DGT signature model guitar

Unt harum accaerumqui dunti coriaec atemporrum ut

Scott Dudelson/Getty Images

DG: If it sounds good, do it!

GT: What three guitar instrumentals would you consider iconic, or have inspired you?
DG: That is tough! Freddie King: Hideaway. This tune set a new standard for blues instrumentals and profoundly influenced a generation of guitarists. Then there's Jeff Beck: Cause We've Ended As Lovers. It's hard to pick just one Jeff Beck tune for me, but the beauty of Stevie Wonder's writing and the range and depth of emotion Beck wrings out of the guitar are unbeatable.

Pat Metheny: Bright Size Life. I know I said non-jazz, but I had to include this one. Even though it's outside my wheelhouse, the combination of Pat's melodic playing, harmony, writing, and the rhythm section of Jaco and Bob Moses made a huge impression on me. I never get tired of this tune.

David Grissom's most recent album is 2020's David Grissom Trio, Live. Check it out to hear this monster guitarist in action. And go to davidgrissom.com for more merch, including CDs, bundles, and video lessons.

MO' BETTER BLUES!
Bonamassa & Friends

Andy Saphir offers up a blues-rock fest in the style of vintage guitar-wielding blues legend, Joe Bonamassa and his contemporary friends and musical collaborators.

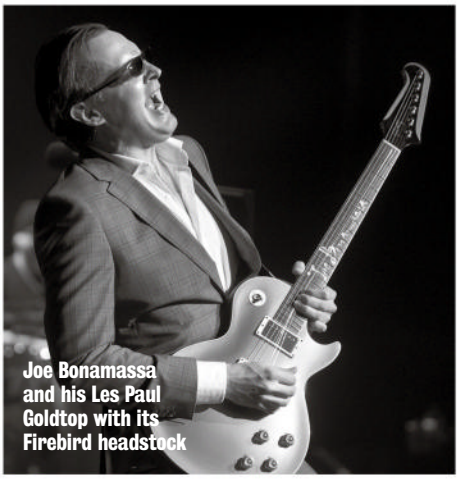
ABILITY RATING Moderate/Advanced

Info http://bit.ly/3zV8vDQ
Key Various **Tempo** Various

Will improve your…
- ✔ Mixing of Major & Minor Pentatonics
- ✔ Bends & legato
- ✔ Authentic and rich Blues vocabulary

Joe Bonamassa is surely a household name for most guitar fans. Known for his impeccable guitar skills, great songwriting and vocals in a career that saw him opening for BB King at the age of only 12, he has risen to the level of blues superstar, selling out venues around the world with his amazing live concerts, where his bandmates include legendary musicians such as keyboard and Hammond organ player, Reese Wynans and the late, great Michael Rhodes on bass.

Having an impressive recorded catalogue too, Bonamassa's influences are numerous, including Eric Clapton, Jimmy Page and Jeff Beck as well as original blues guitar heroes like BB King. These influences come together in a unique and masterful style which can hear Joe play anything from beautifully constructed classic blues solos to hard riffing, driving rock infused tunes containing trademark rapid Pentatonic lines and Eric Johnson-inspired cascades of notes.



Joe Bonamassa and his Les Paul Goldtop with its Firebird headstock

This month's article not only features the playing style of Bonamassa himself, but also six other great blues guitarists with whom he has been associated. These are artists he has toured, played or recorded with, or produced or mentored. There are seven mini pieces to learn in the style of each player (including Joe) which feature some of their kind of approaches to blues-rock guitar soloing.

Player 1: Joe Bonamassa.

Player 2: Josh Smith. Virtuoso guitarist Josh Smith's style incorporates elements of jazz and country as well as blues. He has recorded and played with Bonamassa many times and is currently in his touring band.

"Joe's influences come together in a unique and masterful style, from classic blues solos to hard riffing, driving rock"

Player 3: Kirk Fletcher. Fletcher is another virtuoso exponent of blues guitar. His soulful and ever tasteful playing is always a masterclass in how to play the blues. Again, he has played with Joe and has also toured in his road band.

Player 4: Eric Gales. Gales' unique, virtuosic style is a tour de force of energy. Like one of his influences, the legendary Albert King, Gales plays a right-handed guitar, but left-handed and upside down, with the first string uppermost. Gales and Bonamassa have played live together and along with Josh Smith, Joe produced Gales' stunning 2022 album, Crown.

Player 5: Joanna Connor. Another virtuoso player with a high-energy intensity, guitarist and singer Joanna Connor is a veteran of the Chicago blues scene. Aware of her as an artist, Bonamassa and she connected and he (along with Josh Smith) produced her stunning album 4801 South Indiana Avenue.

Player 6: Larry McCray. Legendary blues scene veteran, Larry McCray is a blues singer and guitar player par excellence. 'Rediscovered' by Bonamassa, he and Josh Smith produced McCray's 2022 album on JB's Keeping The Blues Alive record label.

Player 7: Joanne Shaw Taylor. Another wonderful player and vocalist, Joanne had been playing on the UK scene since her teens when she was discovered by Dave Stewart (of Eurythmics fame). She has written and recorded with Joe, and her albums, The Blues Album and Nobody's Fool, were produced by he and Josh Smith.

There's an array of different styles and techniques here and much to learn from these seven great guitarists. Enjoy!

NEXT MONTH *Jon Bishop examines 10 great guitarists from* ***'50s American Rock & Roll***

Get the Tone

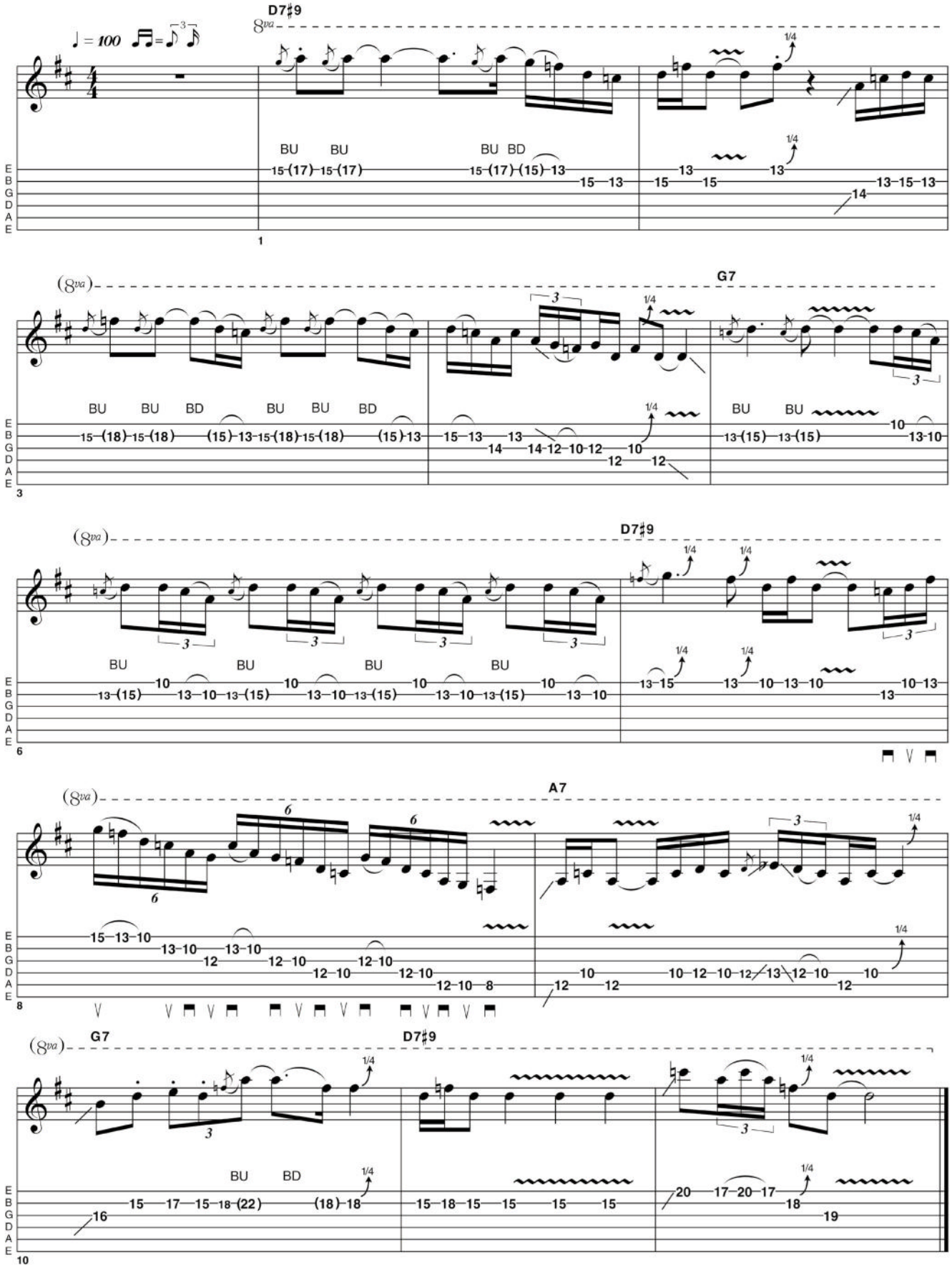
Single-coils or humbuckers will be suitable for the examples, with the latter being more suited to high-gain sounds. If you're not in a position to crank up a valve amp, an overdrive pedal will be useful for varying degrees of simulated amp 'breakup' or overdrive, along with a boost pedal running into it to give more saturation to soloing tones if desired. Just add reverb.

TRACK RECORD Try these: Joe Bonamassa, Live At The Beacon Theatre, or Live At The Greek Theatre; Josh Smith, Live At The Spud; Kirk Fletcher, Live At The Baked Potato Burning Blues; Eric Gales, Crown; Joanna Connor, 4801 South Indiana Avenue; Larry McCray, Blues Without You; Joanne Shaw Taylor, The Blues Album. Additionally, check out YouTube for some great content featuring all these artists.

GETTY IMAGE / MATTHEW BAKER

PLAY BACKING

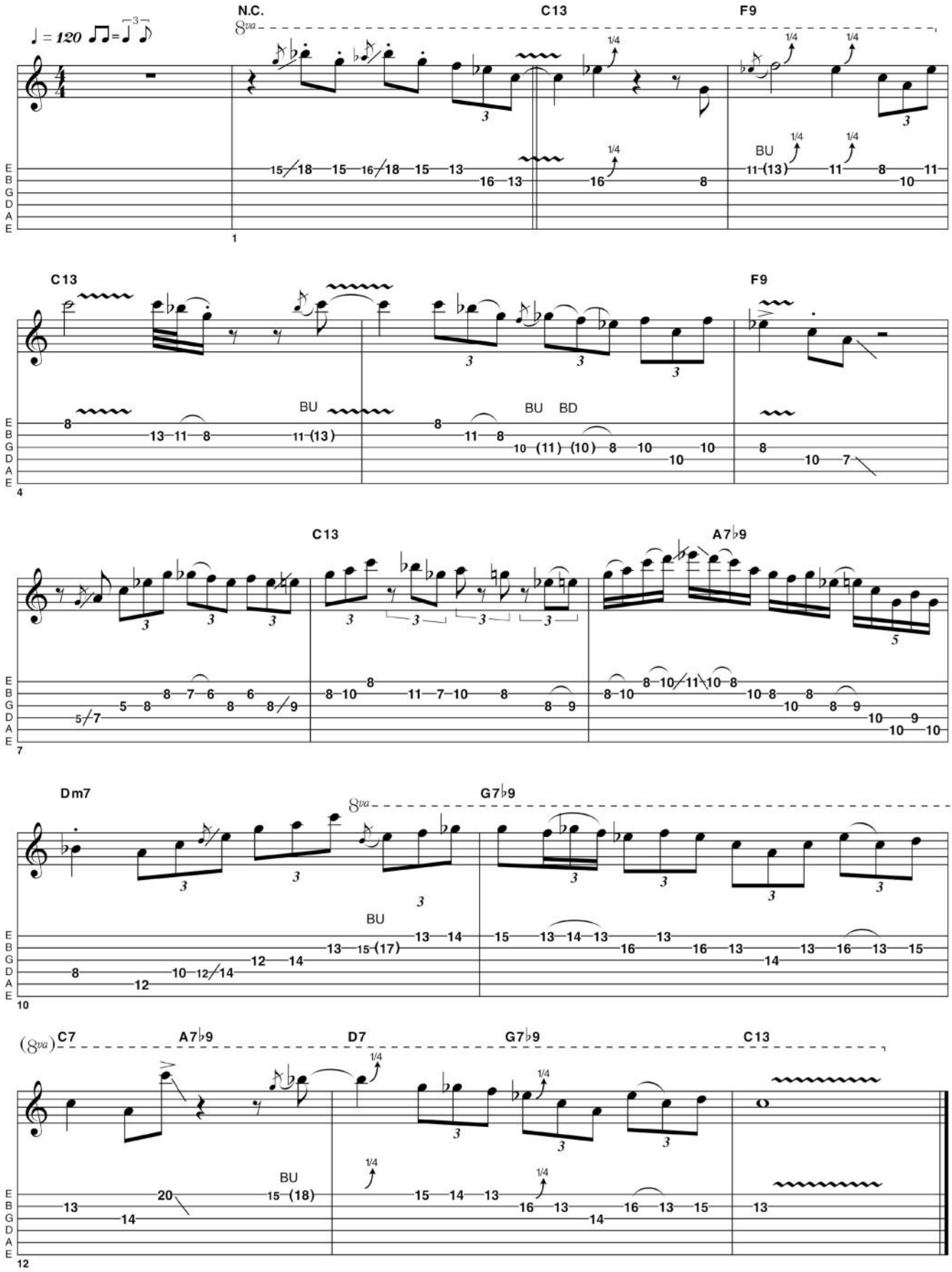
SOLO 1 JOE BONAMASSA

This is an uptempo 12-bar blues in the key of D. **Bar 3:** Make sure these one-and-a-half tone interval bends are accurate; if you're not used to these wider interval bends, go easy and gradually work up to developing the technique. **Bar 8:** This bar contains one of JB's trademark style rapid-fire descending Pentatonic runs using the notes of a D Minor Pentatonic scale (D-F-G-A-C). Practise this slowly and with precision (use the picking suggested) as it is technically demanding.

PLAY BACKING

VIDEO & AUDIO http://bit.ly/3zV8vDQ

SOLO 2 **JOSH SMITH**

This is a 12-bar jazz-style blues in the key of C with a three beat pick-up lick before the tune kicks in. It mainly uses licks derived from C Minor Pentatonic (C-E♭-F-G-B♭), but also incorporates in places the Major 2nd (D), Major 3rd (E) and Major 6th (A) which are borrowed from C Major Pentatonic (C-D-E-G-A) to give it its distinct jazzy Minor mixed with Major tonality. The ♭5 interval (G♭ note) in **bar 7** along with a quirky chromatic line in **bar 8**, add to the jazzy vibe.



Duelling banjos! Eric Gales and Joe trading blues licks live on stage

Josh Smith ripping out his jazz and country-tinged blues lines

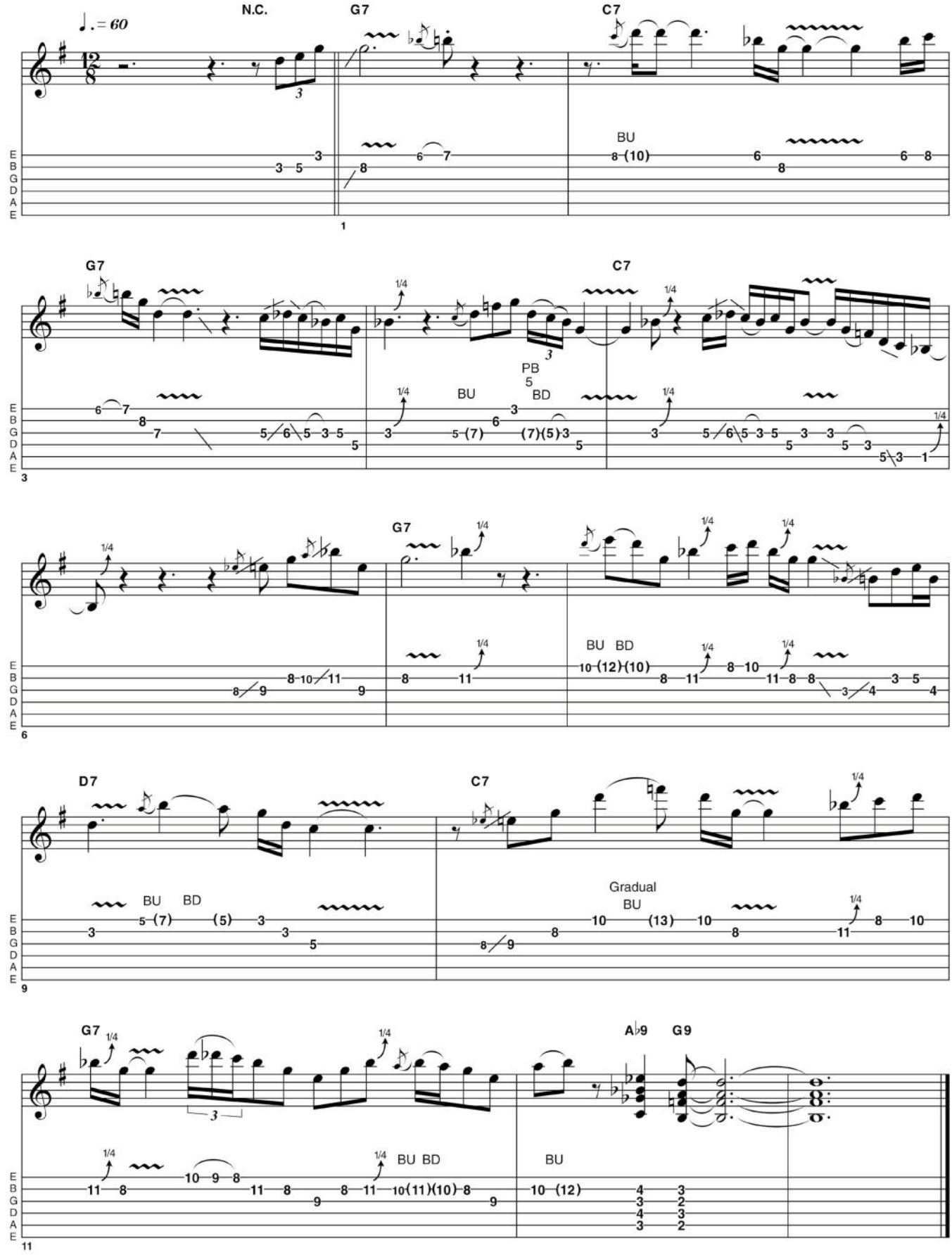
Kirk Fletcher is among the most tasteful players of the modern breed

FUTURE PUBLISHING LTD; GETTY IMAGES / HARRY HERD / CHRISTIE GOODWIN

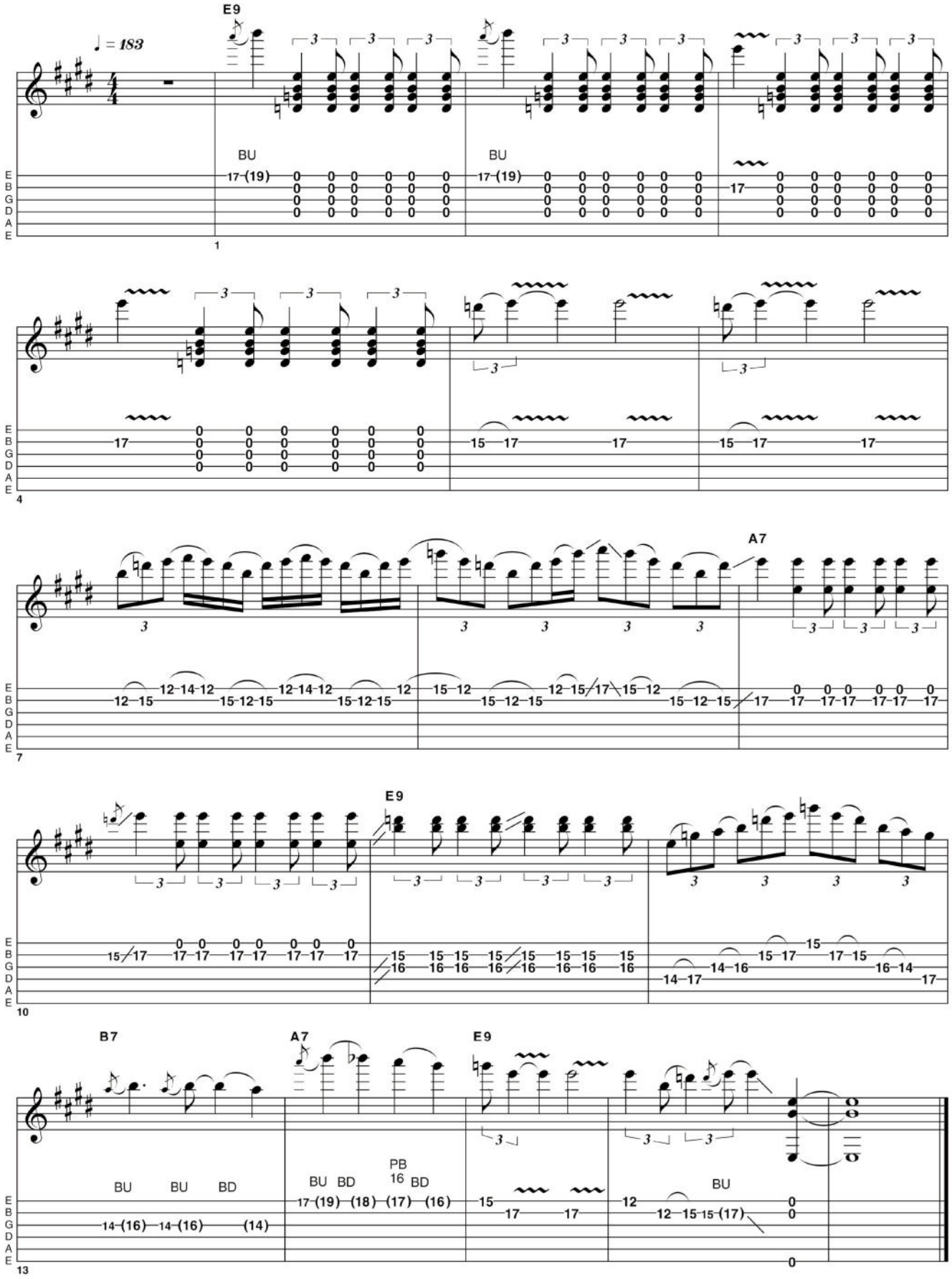
PLAY BACKING

VIDEO & AUDIO http://bit.ly/3zV8vDQ

SOLO 3 KIRK FLETCHER

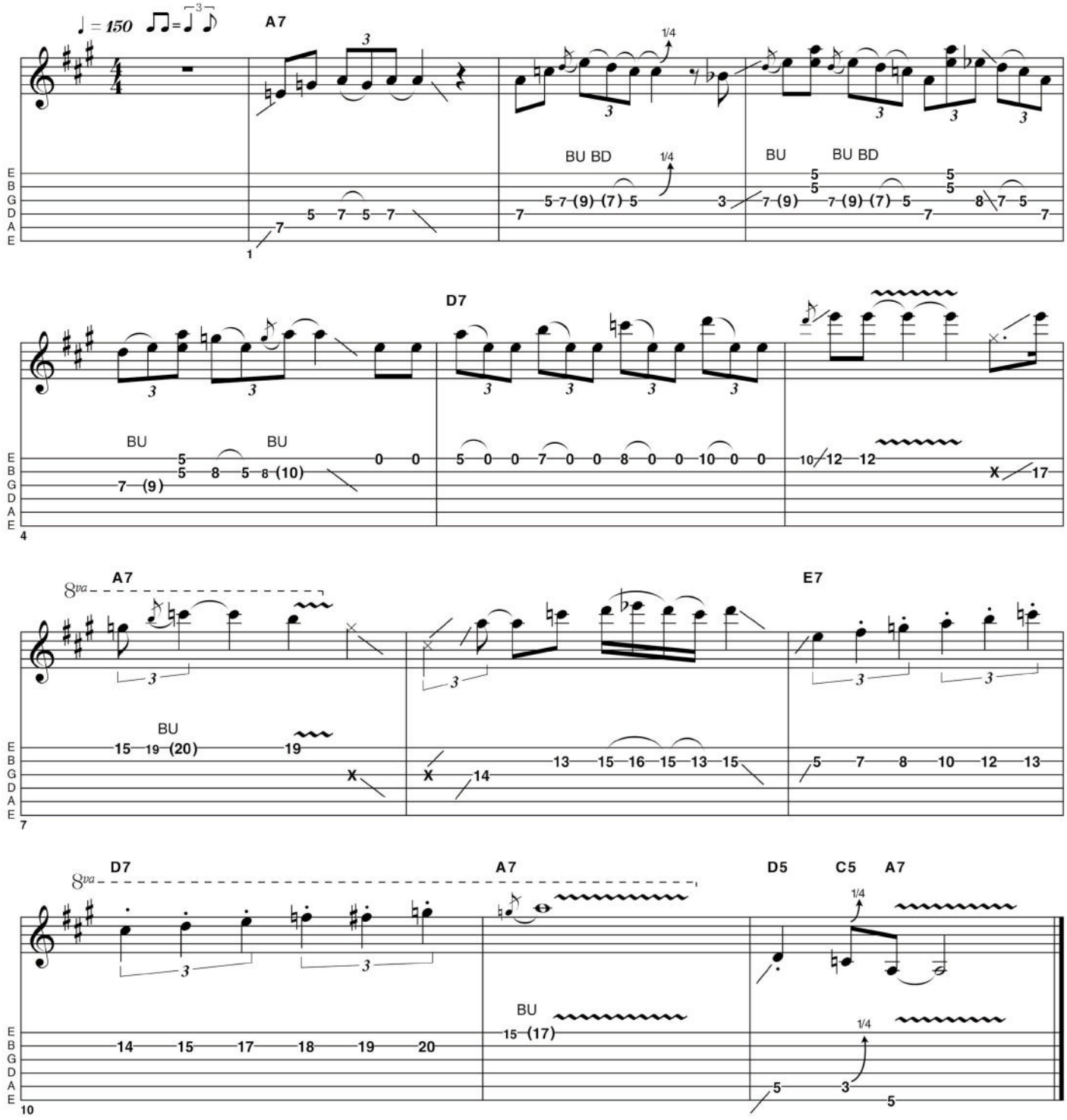
This one's a 12-bar slow blues in the key of G. Again mainly using notes from the G Minor Pentatonic scale (G-B♭-C-D-F), Kirk's solo also borrows the Major 2nd (A), Major 3rd (B) and Major 6th (E) from the G Major Pentatonic scale (G-A-B-D-E) and this helps to create a sophisticated Mixolydian type sound. Note too, how the overall space between the phrases and its softer dynamic approach help make the vibe of this piece.

PLAY BACKING

SOLO 4 ERIC GALES

This high-energy 16-bar blues is in the key of E, uses mostly E Minor Pentatonic scale (E-G-A-B-D) ideas and features several trademark Eric Gales style approaches. As Gales' playing derives from his obvious raw talent combined with his unauthodox approach, his whole style sounds massive and unique. Some of the fast passages (as in bars 7 and 8) require some fast fretting-hand legato and the piece overall needs to be played with a sense of passion.

PLAY BACKING

VIDEO & AUDIO http://bit.ly/3zV8vDQ

SOLO 5 JOANNA CONNOR

This is an uptempo 12-bar blues in the key of A, using mainly notes from A Minor Pentatonic (A-C-D-E-G). This is quite a rocky style piece with quite a high-gain distortion sound. **Bar 5-6:** This lick uses an open first-string pedal tone idea, where we pull off to the open string from the first five successive notes of the A Aeolian mode (A-B-C-D-E-F-G). **Bar 7:** Note how the high B note (first string, 19th fret) gives a different, melodic colour - it's the 9th interval against the A7 chord.

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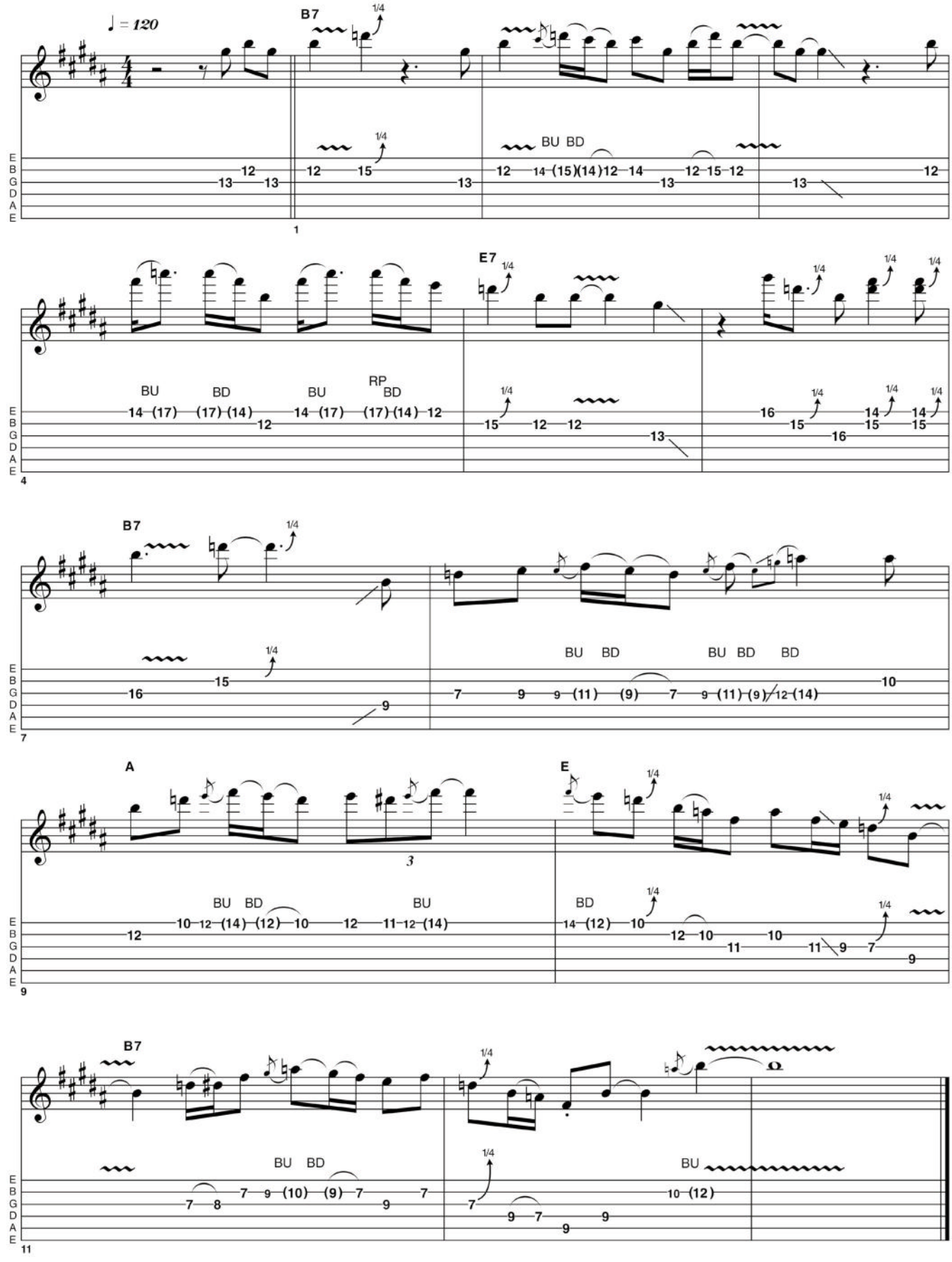
Joanna Connor doesn't pull any punches with her gritty playing style and powerful vocals

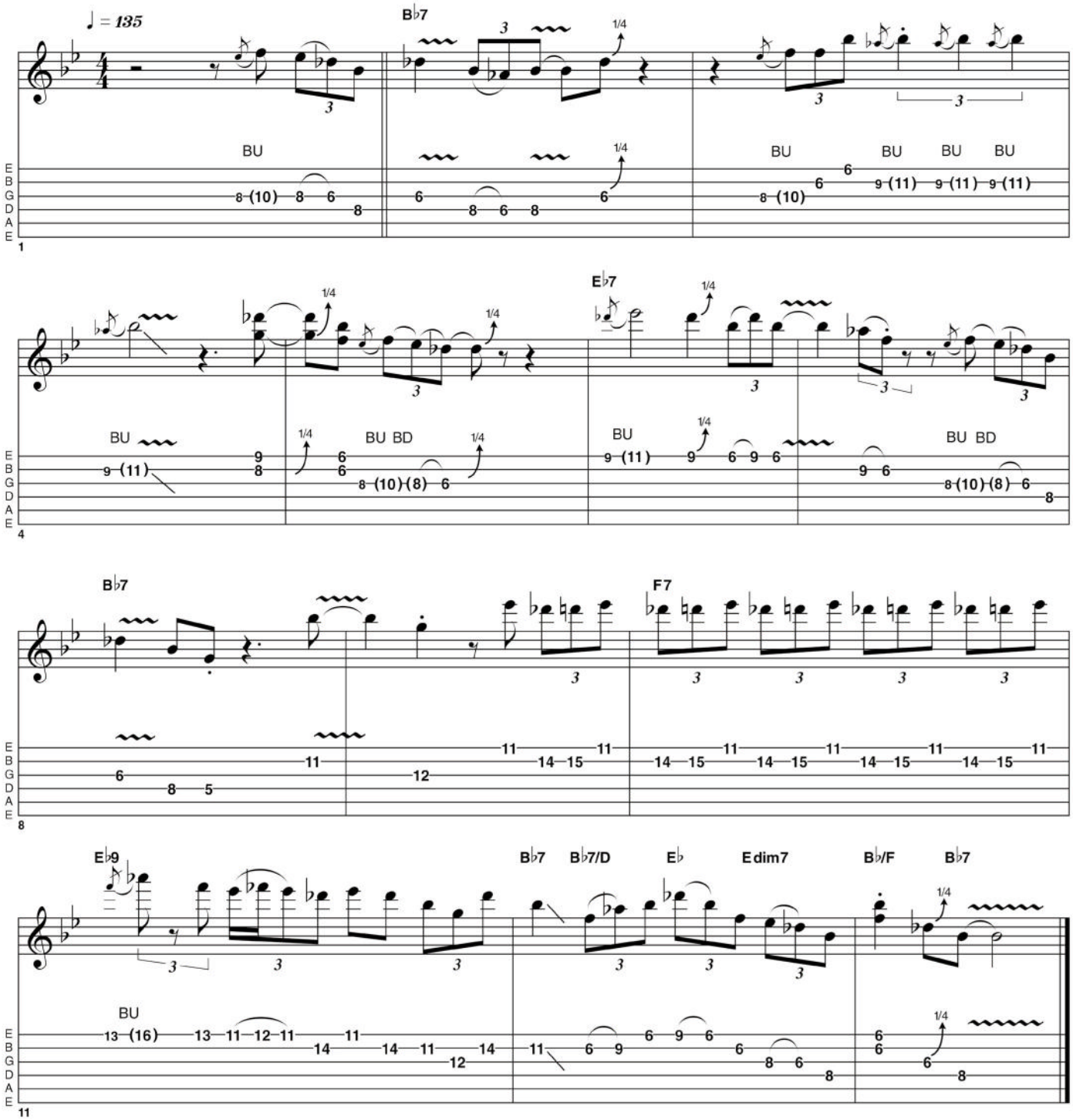
Britain's Joanne Shaw Taylor delivers her blues songs with passion and verve

Informed by his love of the Three Kings, Larry McCray's style is both soulful and authentic

GETTY IMAGES / MARK HORTON / C BRANDON / SCOTT OLSON

SOLO 6 **LARRY MCCRAY**

This 12-bar in B uses some great classic blues approaches. Another example of how the Major and Minor Pentatonic combine to create that classic blues sound, here we're using notes from both the B Minor Pentatonic (B-D-E-F#-A) and B Major Pentatonic (B-C#-D#-F#-G#) scales. Bar 8: For this tricky ascending bend lick, in beat 3 bend up the 9th-fret, third-string E note, let it down, then quickly slide it up to the 12th-fret G note, quickly bending that up to the 14th-fret, A.

SOLO 7 JOANNE SHAW TAYLOR

This is a 12-bar blues in the key of B♭, using predominantly B♭ Minor Pentatonic (B♭-D♭-E♭-F-A♭). It's quite an uptempo tune, so make sure the licks are executed accurately and pay attention to bending accuracy. Note the occasional addition of the Major 6th (G note) borrowed from B♭ Major Pentatonic (B♭-C-D-F-G).

VIDEO MASTERCLASS

ON VIDEO

Andy Wood

We invited the Tennessee-born guitar virtuoso to share key aspects of his style by taking a solo over Jason's new rock track, Alright Already! **Jon Bishop** is your guide.

ABILITY RATING Advanced

Info https://bit.ly/3zV8vDQ
Key Various **Tempo** 114 bpm

Will improve your… ✔ Soloing with chord tones when quick chord ✔ Ability to combine shred lines ✔ Variety of rock guitar techniques

This month we welcome rock guitar virtuoso Andy Wood who has filmed a lead performance and then an in-depth discussion for Alright Already!, a piece written especially for him by Jason Sidwell. With a moderate tempo of 114bpm, this rock track is largely based in F# Minor with a middle section based in E♭ Major. With jaw-dropping licks, stunning speed lines and tasteful phrasing, you're in for an exclusive masterclass of brilliant rock soloing.

Andy created his solo by taking a mostly improvised approach, but there are a few set ideas that were planned out first. Starting with Jason's fast F# Minor Pentatonic riff, Andy stays out of the way by playing a pre-composed melody. Through a process of jamming over the verse groove Andy settled on a melody that he liked. This pre-composed route is a good strategy when navigating sections in a musical way, as the motif can be repeated and developed further down the line. It's a classic way to get more mileage out of an idea and provide something for listeners to latch onto.

The verse is in the key of F# Minor so the F# Minor Pentatonic scale (F#-A-B-C#-E) is a solid home base with F# Natural Minor (F#-G#-A-B-C#-D-E) being a good choice for more intricate ideas.

Andy uses plenty of advanced techniques to create ear-grabbing moments in the solo. There is vibrant use of artificial harmonics (picking hand plays 12 frets above what the fretting hand is doing) and a monster two-handed tapping lick to learn. Andy explains how to approach these ideas in detail in the video, and we have taken the liberty of providing extra tabbed examples for his video demonstrations.

The chorus changes gear into the relative Major key of A so all of the F# Minor fingerings will still work. The chromatic chord of G5 is included here and Andy stresses the importance of outlining this by including the G Natural note in his lines at the appropriate points.

The middle section pivots into the key of E♭ Major so the E♭ Major scale can be used

"Make no mistake, there's a monster amount of work here, even for the most seasoned guitarist"

(E♭-F-G-A♭-B♭-C-D) There are cool sounding tips of the hat to players like Eric Johnson here with the use of artificial harmonics and open-voiced triads.

When the verse is repeated Andy treats it as a memorable part of the tune and takes the opportunity to restate the original verse motif. To keep things interesting, various aspects of the motif can be changed to provide variation and motivic development.

Andy demonstrates the method he used to create the super fast passage of notes that brings the track to a close, and we have tabbed this in example 7. There is a considerable amount to remember here so we'd recommend taking it slowly, focusing on the faster runs to get both hands precise and the longer notes to replicate Andy's lovely vibrato.

The notation contains all of the articulations and phrasing from the video performance. It'd be well worth taking a close look at the way Andy fingers and picks the phrases. Hopefully there will be a new technique, lick or phrase in here for you to perfect. If you find one you like, then you can memorise it, possibly tweak it to your preference, and use it in future solos.

After the solo's transcription, there are a bonus eight examples transcribed from the near 30-minute video discussion for you to study. Make no mistake, there's a monster amount of work in here, even for the most seasoned guitarist, but the effort will be well worth it. You'll gain so much from Andy's unbridled musical generosity.

Once you have mastered some of the concepts in Andy's solo, try creating one of your own over Alright Already! We have included a handy chord chart so you can better plan your approach. Have fun!

NEXT MONTH *Hall & Oates guitarist and master groover,* ***Shane Theriot*** *takes a tasty solo!*

Get the Tone

For this month's recording Andy used his Suhr T model guitar. This was plugged into a Mesa Boogie LoneStar Special amp. Andy placed his Suhr Woodshed compressor pedal booster in front of a Wampler Belle and a Wampler Gearbox overdrive to create a saturated lead tone. Andy seleted the neck pickup and adjusted the tone and volume controls to taste. Any electric guitar will work well for this month's performance, just dial up a creamy, saturated and responsive overdrive and be prepared to experiment with the guitar's controls to achieve the desired settings. A little amount of reverb or delay can of course be added for that extra tasty touch.

TRACK RECORD Andy is probably best known for his work as a touring and recording session player with bands like Rascal Flatts, Sebastian Bach, Gary Allan, LoCash, and Scott Stapp. Andy has several solo albums out; the latest release, Junktown, is stunning and if you are into melodic rock guitar it's well worth a listen. Check out Live At The Bijou, too. Go to www.andywoodmusic.com for more info.

Here Andy deftly interweaves two-handed tapping into his solo

During the filming of Alright Already!, **Jason Sidwell** talked with Andy about his technique, touring and plans for this year.

GT: For the benefit of readers that have't attended one, describe what bluegrass festivals and competitions are like? How did competing (coming second in the world championship mandolin contest, aged 16) and watching other mandolin/guitar players influence your musicianship?
They are very 'festival' like, usually multiple stages, a big headliner stage and various satellite stages. But the best part of a bluegrass festival is the jamming and parking lot jam sessions that happen. That's where my cousin and I learned how to play music with others as kids. Competitions were just one part of the festival and personally I always enjoyed it more after the competitions were over. I'm not big on the 'music is a competition' thing although, that said, it was always fun to see what people had worked up to show off with.

What aspects of bluegrass music do you find the most stimulating?
It's got to be the time feel and the push of the beat. Honestly it's got the same aggression as rock and metal, especially the uptempo tunes. I also love the vocals and lyrics in bluegrass, it just feels like going home to me.

What harmonic aspects of bluegrass have been adapted in your guitar playing?
The biggest is the use of the 'ambiguous 3rd' very similar to blues. For example, a tune can clearly be Major but a flat 3 and a flat 5 are completely acceptable as approaching tones or enclosures. The mix of harmony between folk, Americana, blues and even jazz elements (western swing and Texas style fiddle playing) is really open ended to me on how you want to deliver a solo.

How has your mandolin playing influenced your guitar playing?
It's the right hand technique, I could probably write a novel on it but I'll keep it simple. My picking-hand technique on guitar is derived from decades of playing mandolin where alternate picking is 99 percent of note delivery.

How did you develop your picking hand's versatility and speed?
From playing fiddle tunes. If someone wants a powerful picking hand technique just learn tons of fiddle tunes. I also used to steal as much as possible from banjo players too, the incredible banjo picker Bela Fleck being one of my biggest influences.

"Helping others achieve goals and creating a community for players to thrive in is the reward"

Your one-note-per-string picking is very impressive, akin to players like Steve Morse. While you're a great hybrid picker too, are there times when only 'pick only' will do? And if so, why?
Easy one here, TONE! I'm all about giving notes different character and nuance, so sometimes that articulation on a note only happens with picking every note.

What are your thoughts about 'precision versus feel' when soloing?
Precision and feel kinda overlap to me. In my mind if I'm truly precise that means more than just playing clean, that means I can precisely control every note's volume and dynamic, not just regurgitating a line like a MIDI file. Learning where to put your fingers is only half the battle and I work on this concept every day.

Musical experience is often best developed through different and varying scenarios; what did you find most rewarding when working with the Rascal Flatts band, or Sebastian Bach?
My time with Bach was a real learning experience, I had like two days' notice to memorise his entire set. I was helping sub out for a guy and it was a real challenge. So time was the enemy in that situation and made for a great lesson in how to prepare. Rascal Flatts is a great gig because I'm surrounded by some of the best musicians in the industry, and I'm constantly trying to absorb and learn from those guys. They are all at the top of their game so it pushes me big time. The old 'iron sharpens iron' thing. And that has been super rewarding.

You do a lot of teaching on YouTube and through Truefire. What aspects do you find most common and rewarding to help students with? Are there particular topics that crop up the most?
It's funny. I still don't consider myself a teacher, because I'm an artist first. But honestly just sharing knowledge, helping others achieve goals and creating a community for players to thrive in is the biggest reward. Especially with my Woodshed Guitar Experience event that I hold every August.

For those that haven't heard or seen you play before, which tracks represent your playing best?
Let's see: Junktown, Forgotten Secrets, Reach, Hardest Goodbye, Truth And Lie, and Shredneck.

What are your plans for this year?
I've a new album on the go. Plus touring with Rascal Flatts' lead singer Gary LeVox, and my Woodshed Guitar Experience. It's a four-day guitar retreat with Eric Johnson, Brent Mason, Greg Koch, Andy Timmons, Mark Lettieri, Seth Rosenbloom and a host of other amazing guitar people.

For more info on Andy visit www.andywoodmusic.com and his ever-growing YouTube channel.

TOP THREE LICKS

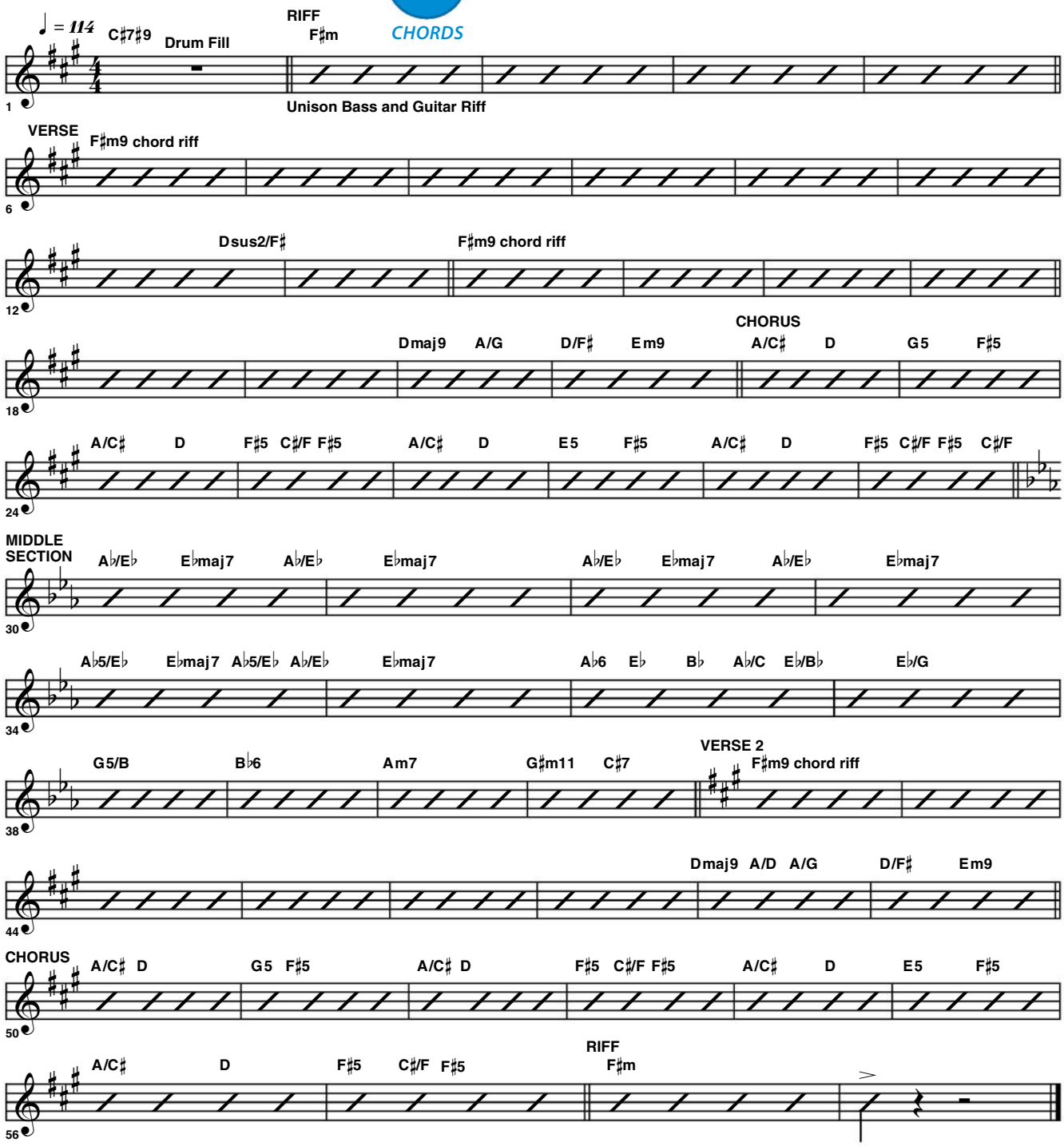
LICK 1 – BAR 26 FIVE-NOTE DESCENDING PATTERN IDEA
This idea is one that Andy is fond of and uses groups of five Pentatonic notes. This type of thing can be repeated and jumbled up ascending and descending for as long as you wish. It's also a handy tool for creating lengthy runs.

LICK 2 – BAR 18 FAST TWO-HANDED TAPPING LICK
In this lick Andy uses two-handed tapping to create a fast and smooth sounding lick. This idea combines string skipping with Pentatonic shapes and the results are most impressive sounding. Be sure to watch the video for a full breakdown of the method.

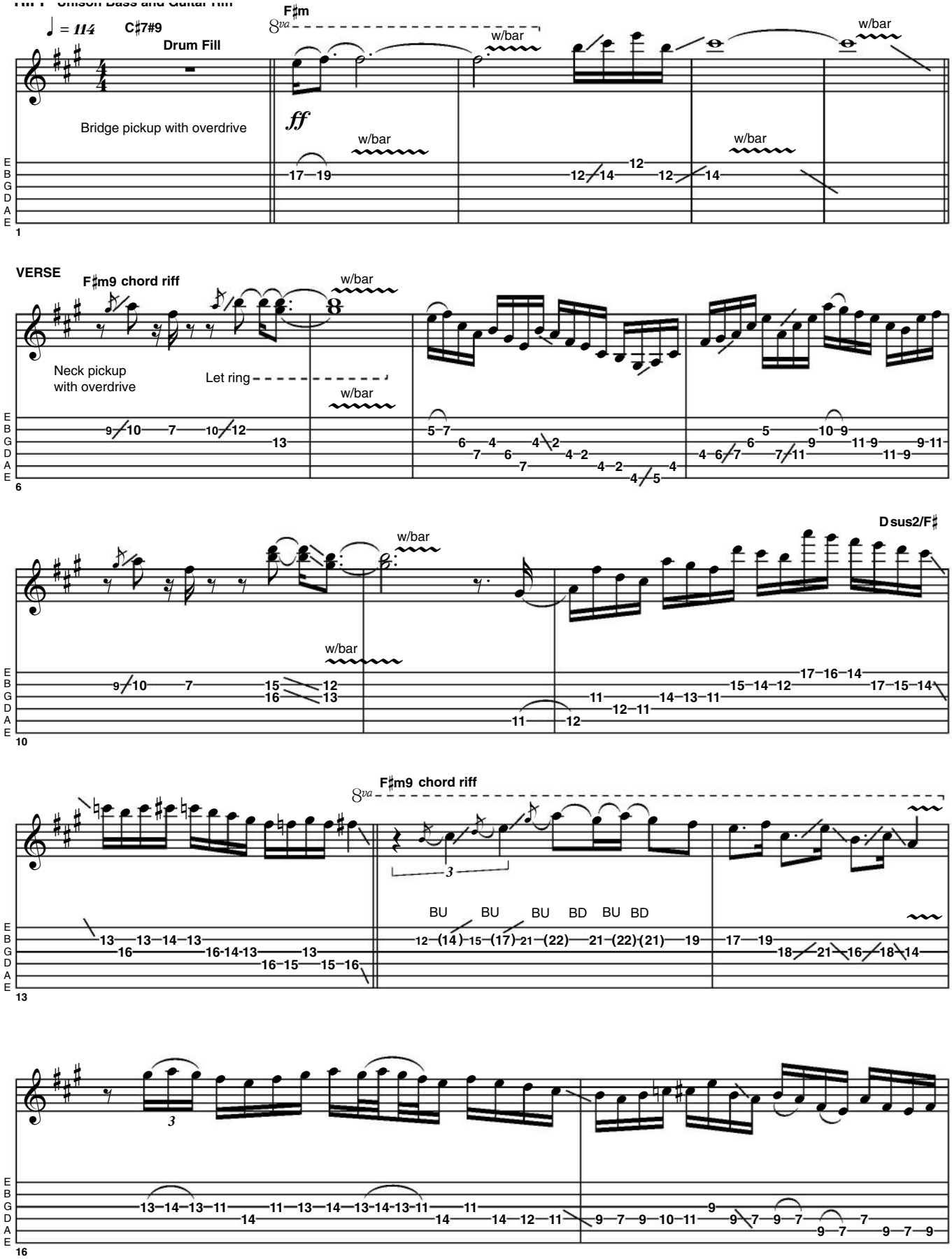
LICK 3 – BAR 54 ARTIFICIAL HARMONIC LICK
Andy uses an ear-grabbing harmonic idea that's inspired by players like Eric Johnson. The melody is played by fingering the notes with the fretting hand. The picking hand mirrors this pattern by lightly touching the string 12 frets above with the first finger.

This T-style Suhr guitar features twin humbuckers

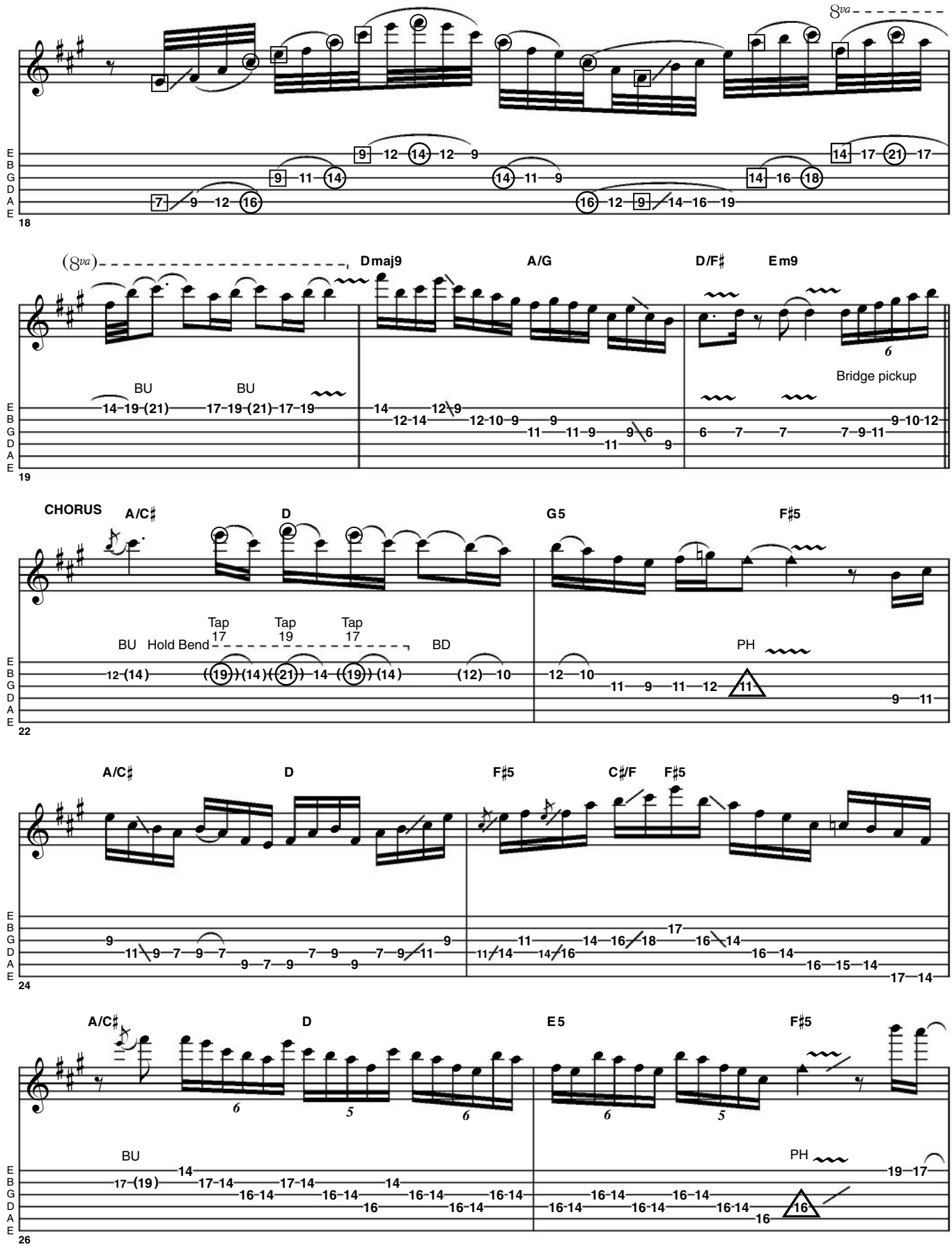
CHORD CHART ALRIGHT ALREADY!

CHORDS

FULL PIECE **ALRIGHT ALREADY!**

RIFF [Bars 1-5] Andy stays out of the way of Jason's busy opening riff, and plays a sparse and sustaining melody. This simple route is a solid strategy when navigating dense sections in a musical and unpredictive way.

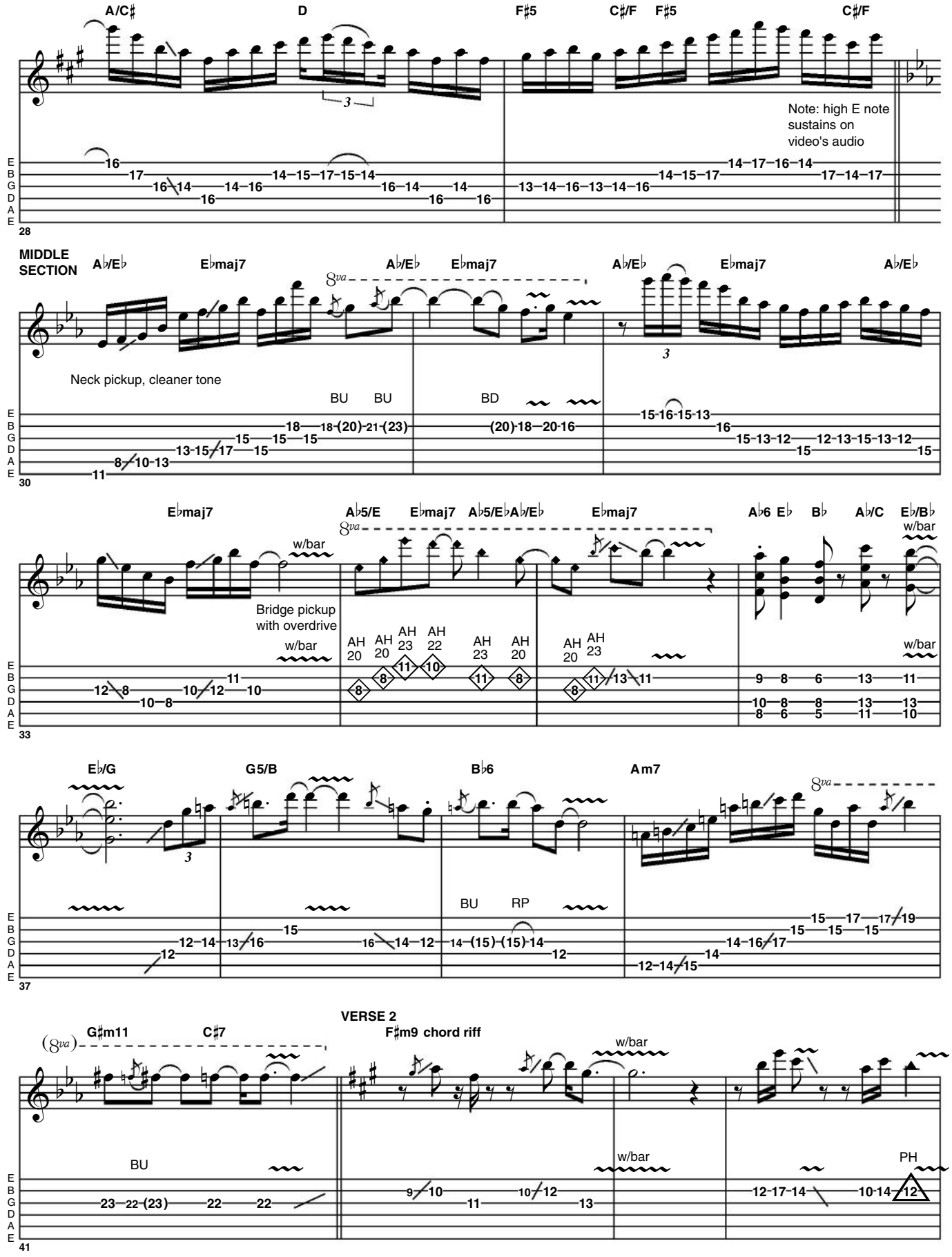
VERSE [Bars 6-21] This catchy, melodic phrase is answered by a more complex, 16th-note line. Aftrwards, Andy talks through the stand-out moments, including the two-handed tapping lick (bar 18) and the 'rubber band' string bends (bar 14).

FULL PIECE **ALRIGHT ALREADY!**

CHORUS [Bars 22-41] The chorus starts out with those classic EVH-style tapped out double-stops. Andy uses semi pinch harmonics throughout and we have notated these accordingly. To get this effect simple dig in with the pick and let some of the flesh of the thumb gently touch the string after you pick. Other stand-out moments in this section include the artificial harmonics played in bar 34 (see example 5).

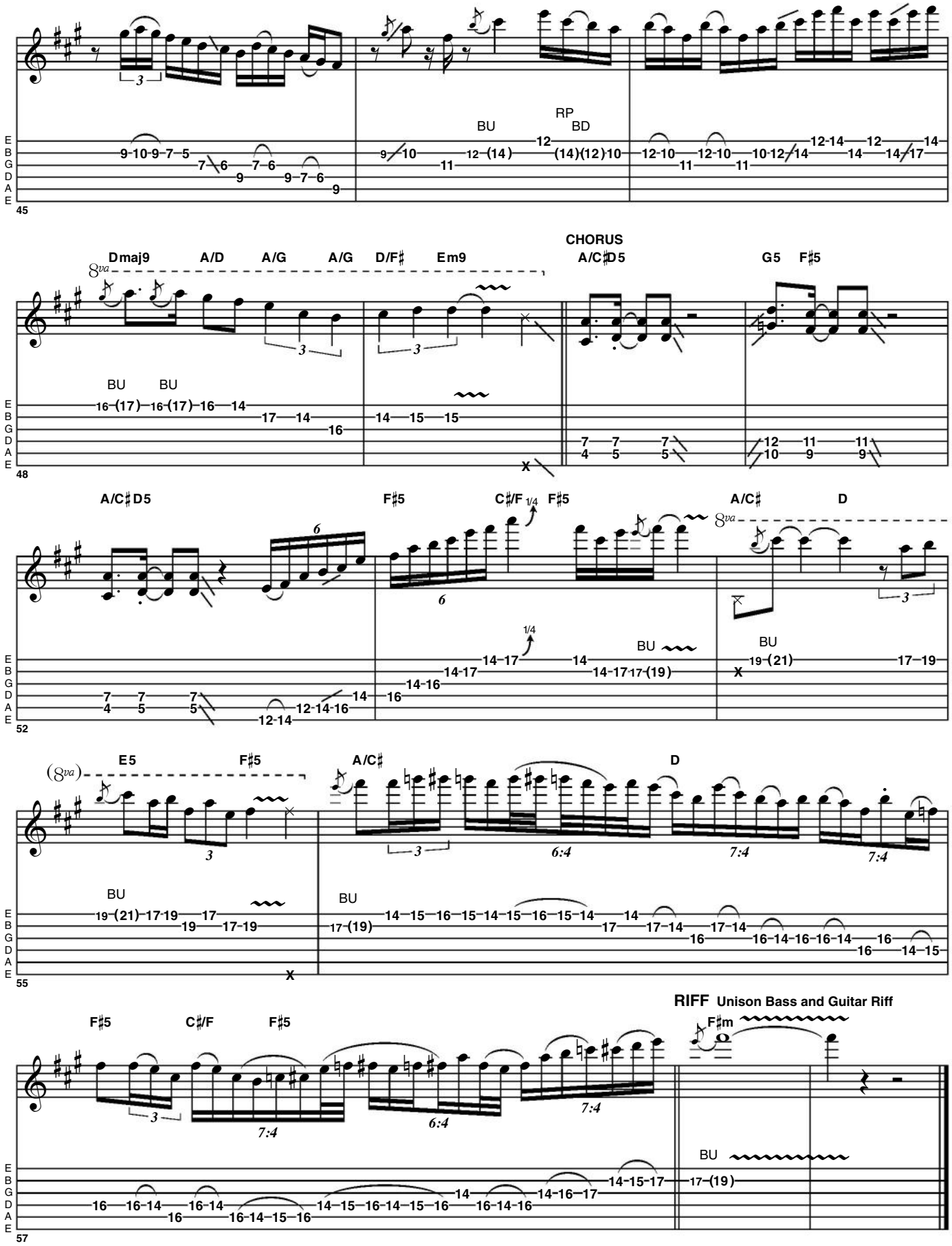


FULL PIECE **ALRIGHT ALREADY!**

VERSE 2 [Bars 42-49] For the second verse Andy starts with a reprise of the main melodic hook from verse 1. This provides a familiar springboard to jump off into more improvised ideas, and is a classic improvitional device.

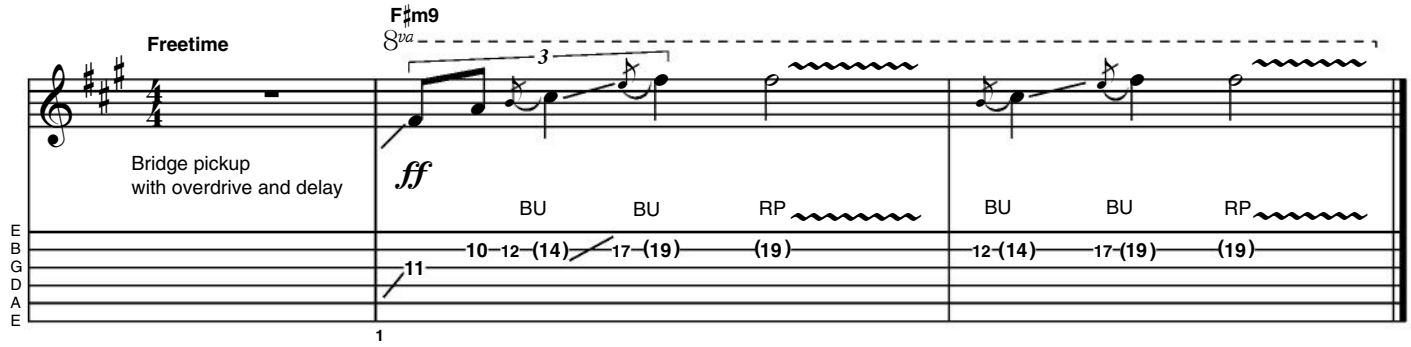


FULL PIECE **ALRIGHT ALREADY!**

CHORUS [Bars 50-end] This section starts with some well-chosen power chords. The rhythm guitar provides contrast with the lead work, and we end with a long, fast and challenging run. Definitely start slowly when learning this one.!

EXAMPLES

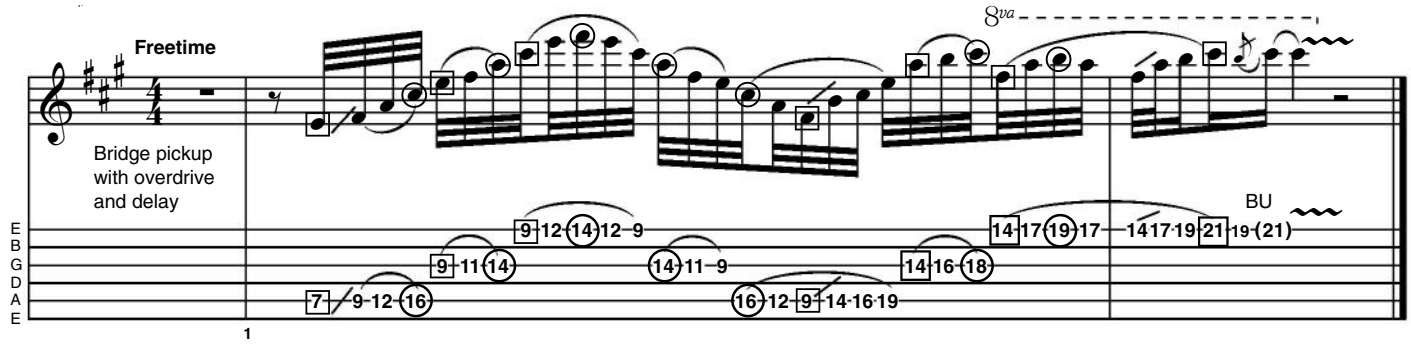
EXAMPLE 1 'RUBBER BAND' BENDS

Andy demonstrates how he slides between string bending points to create a fluid and expressive bending style, evocative of guitarists like Steve Lukather, Dan Huff and Andy Timmons.



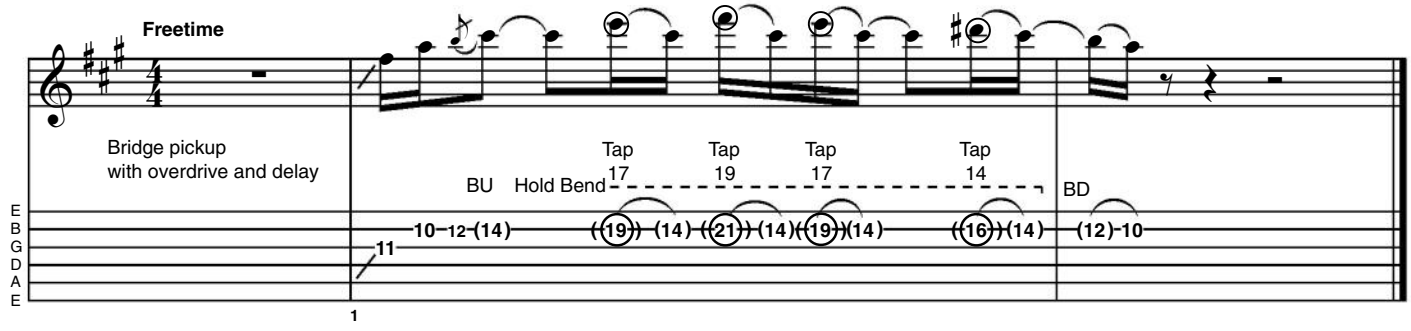
EXAMPLE 2 MINOR TAPPING

This two-handed tapping method is quite involving so it may take a bit of trial and error to perfect. The posture and angle of attack of the fingers is all important so you may need to shuffle about to get the perfect position.



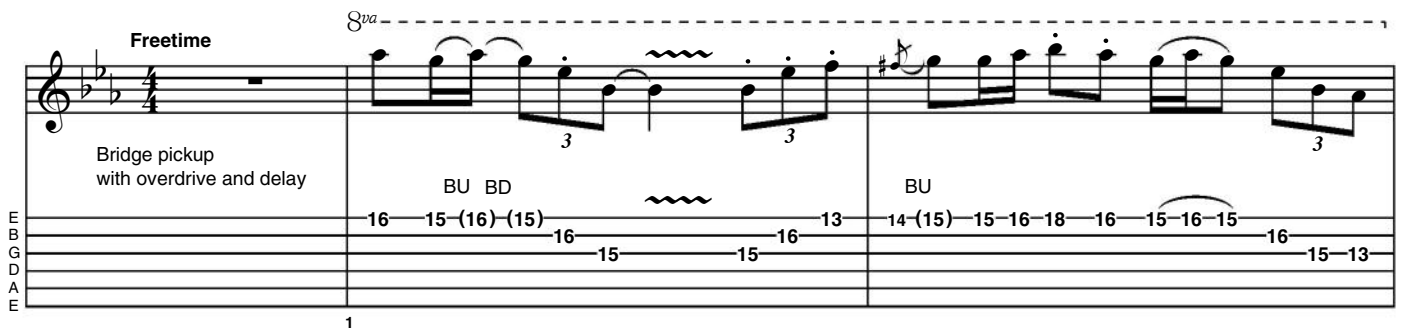
EXAMPLE 3 TAPS AND BENDS

This example uses the classic EVH method of tapping melody notes on the top of a held string bend. Any notes from the F# Minor scale can be tapped out, but just remember the string bend puts the fretboard roadmap two frets out of kilter.

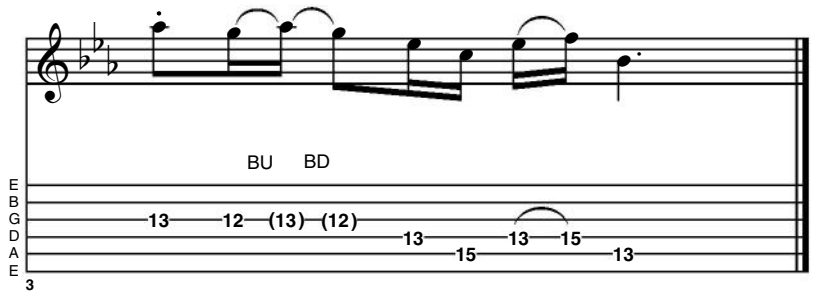


EXAMPLE 4 EMOTIVE 'E FLAT' PHRASING

This line is inspired by session players like Steve Lukather and sounds great. Bending in and out of the Major 3rd (G) is a solid way to stir the emotion.

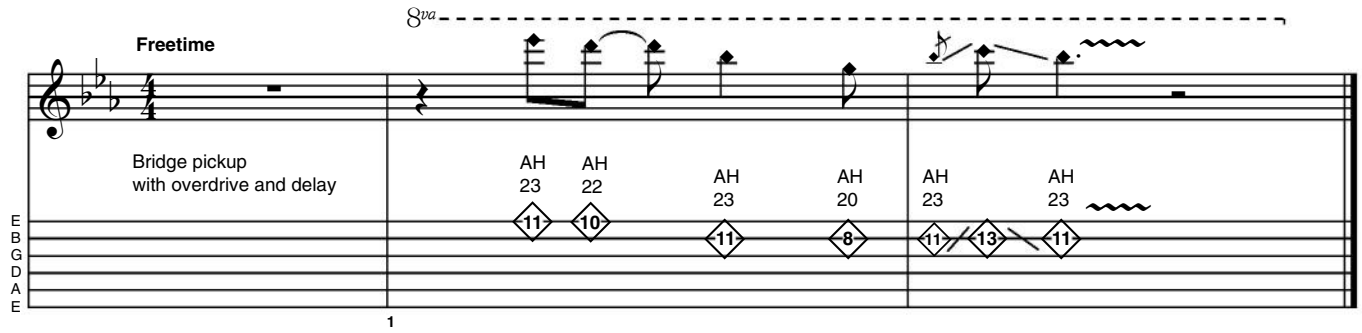


EXAMPLE 4 EMOTIVE 'E FLAT' PHRASING CONTINUED...



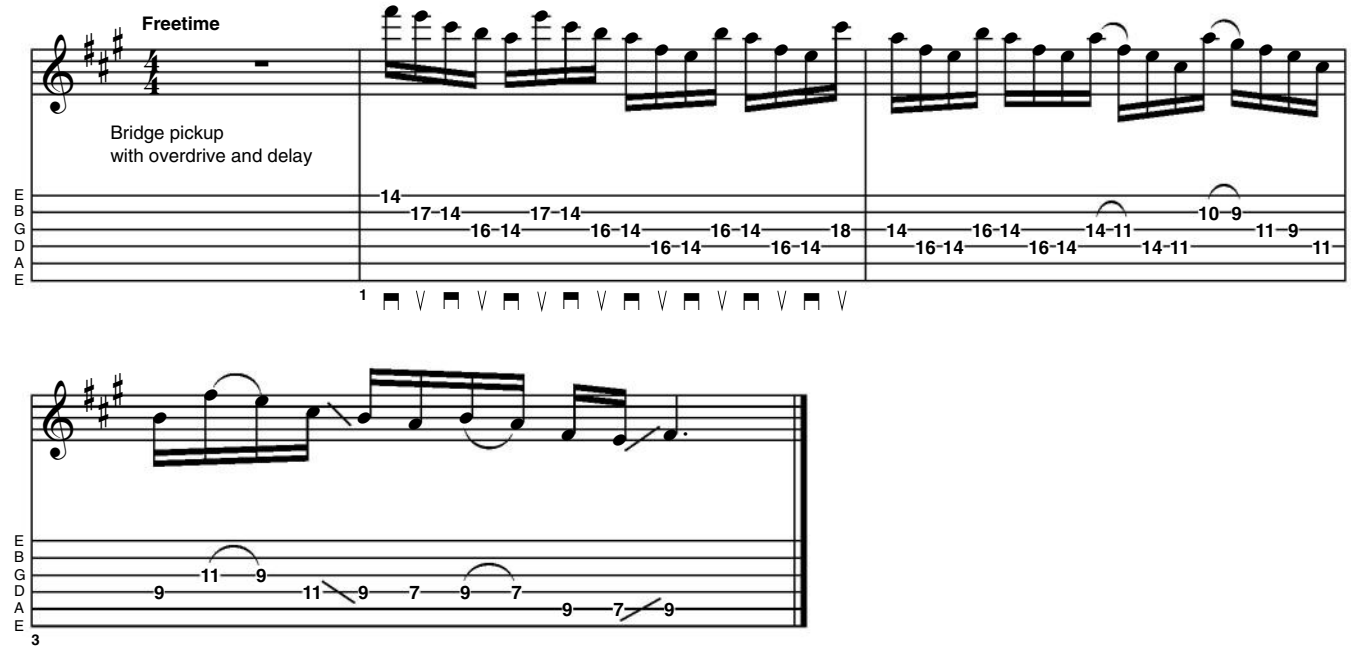
EXAMPLE 5 MELODIC ARTIFICIAL HARMONICS

This melody is augmented by releasing the harmonics 12 frets above. The picking hand mirrors the fretting hand pattern by lightly touching the string 12 frets above with the first finger. It may take a few stabs to get this happening naturally, but do persevere.



EXAMPLE 6 VARYING SEQUENTIAL PATTERNS

Here ae have a demonstration of how effective example 6 can be for creating long runs. Once you have the component pieces under the fingers they can be repeated and jumbled up, both ascending and descending, and for as long as you wish.



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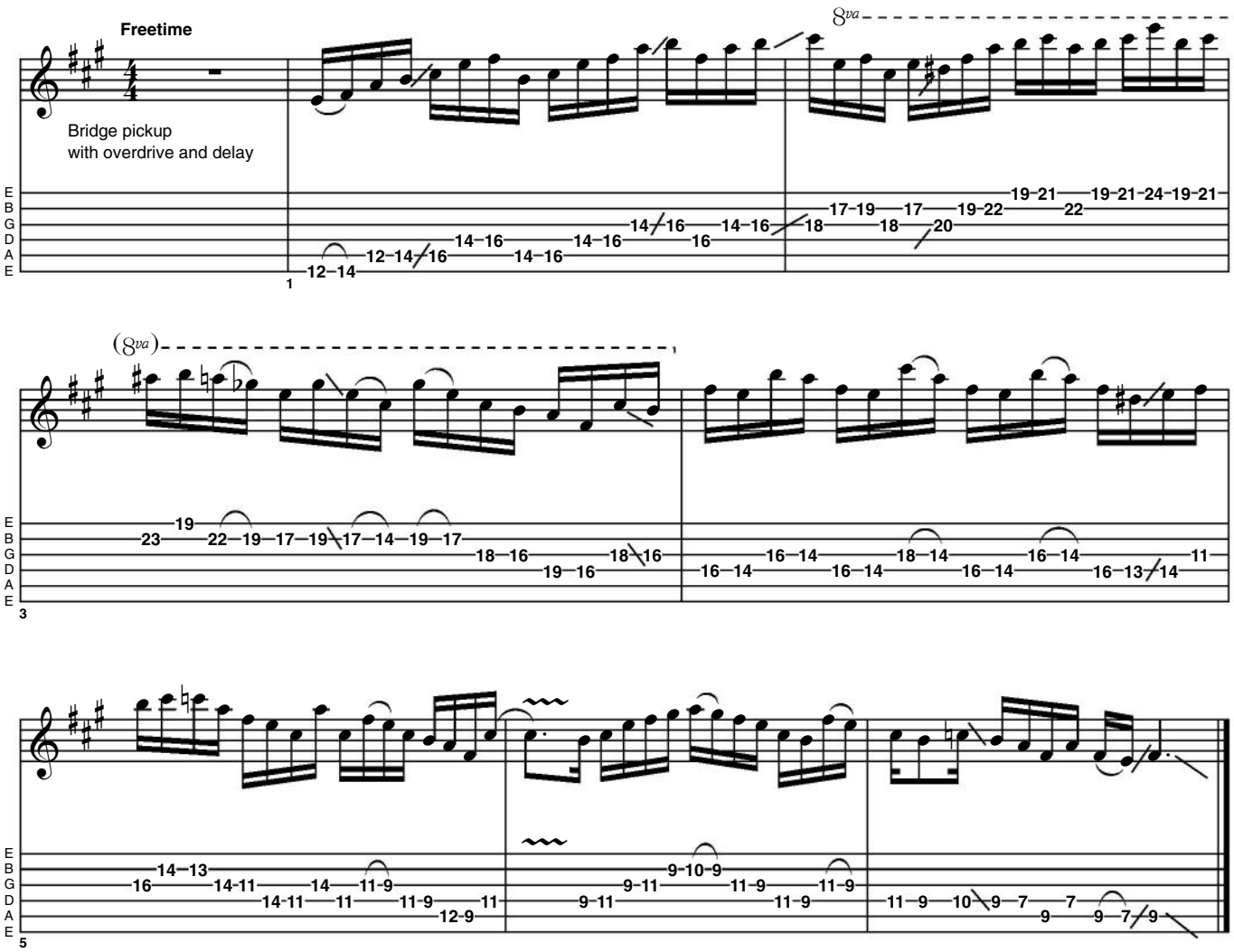
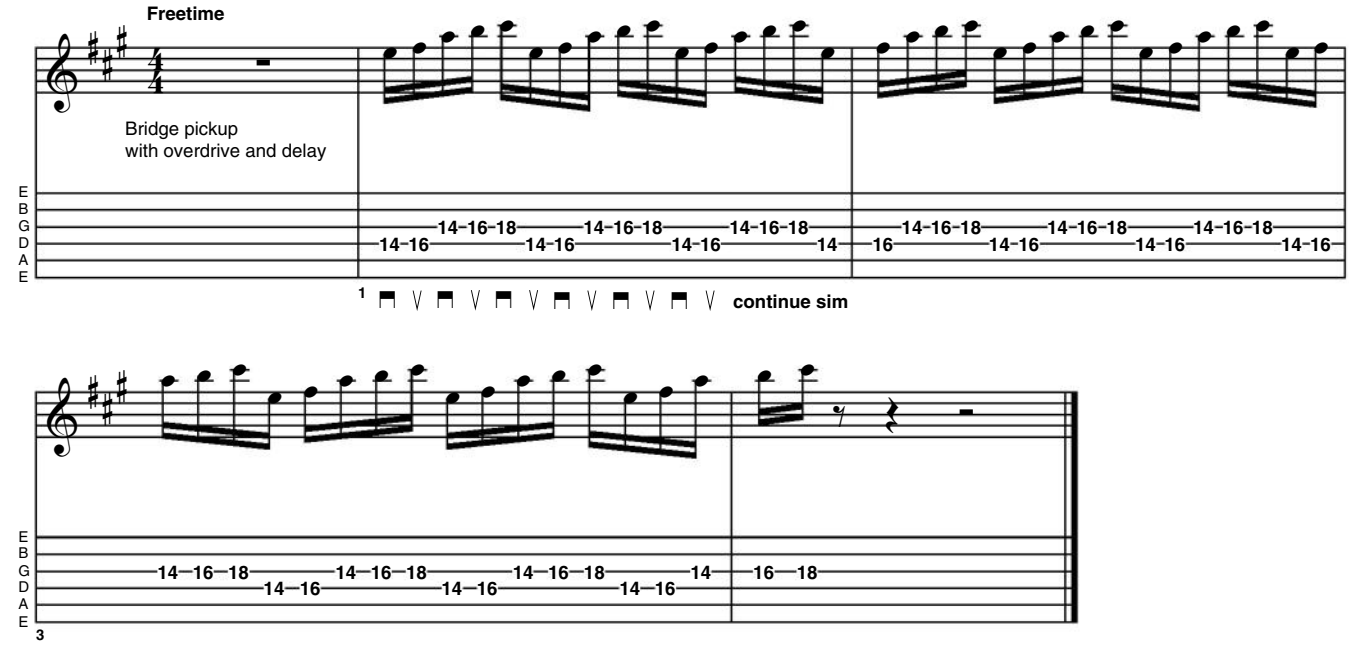
EXAMPLE 7 SEQUENTIAL SHRED



EXAMPLE 8 F# MINOR PENTATONIC, GROUPS OF FIVE

This 'groups of five' exercise focuses on the core two aspects of alternate picking. The first is picking inside of a string pair (eg up on fourth string, down on third string) and the other is picking outside two strings (eg down on fourth string, up on third string). Be mindful of these string crossings when you play this example.



JARED JAMES NICHOLS
Six Rock Licks

ON VIDEO

This young but very old-school rock master took time out of his busy schedule to record six, red-hot blues-rock licks for you, all in the key of A. **Jon Bishop** is your guide.

ABILITY RATING Moderate ✪✪✪✪✪

Info http://bit.ly/3zV8vDQ
Key A Minor **Tempo** Freetime

Will improve your…
✔ Overall blues-rock technique
✔ Finger vibrato
✔ Knowledge of classic rock vocabulary

This month we welcome classic rock master Jared James Nichols. Jared has toured with many top bands including Blue Oster Cult and Zakk Wilde and he also fronts his own power trio. In addition he has his own signature Epiphone Les Paul wth gold top and single P90 pickup.

In the video Jared demonstrates all of the licks in free time so no backing track or click is used. To keep things simple we have used a 4/4 time signature with all the rhythms being approximate to what is implied. The licks are mostly based around A Minor Pentatonic (A-C-D-E-G) with some colour tones here and there. As the licks are performed with no backing there is no specific harmonic context so for simplicity we have used the A Minor key signature. Of course, in the world of blues-rock these licks will work over the A7 chord family as well.

Jared demonstrates several common rock guitar techniques including string bending, harmonics, palm muting and fast pull-offs. The phrases are all tasteful and well chosen and come from a simple, well-tested framework of fingerings. Jared also branches out into more advanced sounds with the use of some fast fingerstyle repeating licks. In fact, all of the licks are played with the fingers and if you are new to this concept do give it a go. There are many notable rock guitarists who have played pretty much exclusively with the fingers including Jeff Beck and Mark Knopfler.

The fingers provide a 'fleshy' tone that's thick and warm, and offer extra facility when

"You've really got to use your ears to get the micro tonal bends right"

plying licks that involve string skipping.

The notation contains all of the articulations and phrasing from the video performance. It'd be well worth taking a close look at the way Jared picks the phrases. Hopefully there will be a new technique, lick or phrase in here for you to perfect. If you find one of Jared's that you like, I'm sure he won't mind you learning and using it in your own solos. See you next time!

Jared James Nichols with his single P90 equipped Epiphone signature model

NEXT MONTH *Remi Harris joins GT to present two solos in the style of* ***Peter Green***

Get the Tone

Jared used his 1953 Les Paul Goldtop named 'Old Glory'. He used the bridge pickup and set the guitar's controls to taste. Any electric guitar will work well, but go for a dynamic overdrive tone and be prepared to experiment with your own guitar's controls. Jared uses his fingers to pick the strings, but go for a pick if you prefer, then simply add medium reverb or delay.

TRACK RECORD Jared has recorded several EPs, singles, and full-length albums, including Down The Drain, and his latest self-titled release. These, and tons of other great merchandise are available from his website. So, for all things Jared related please visit www.jaredjamesnichols.com - and also check out YouTube, where you'll find much more from this exciting young player.

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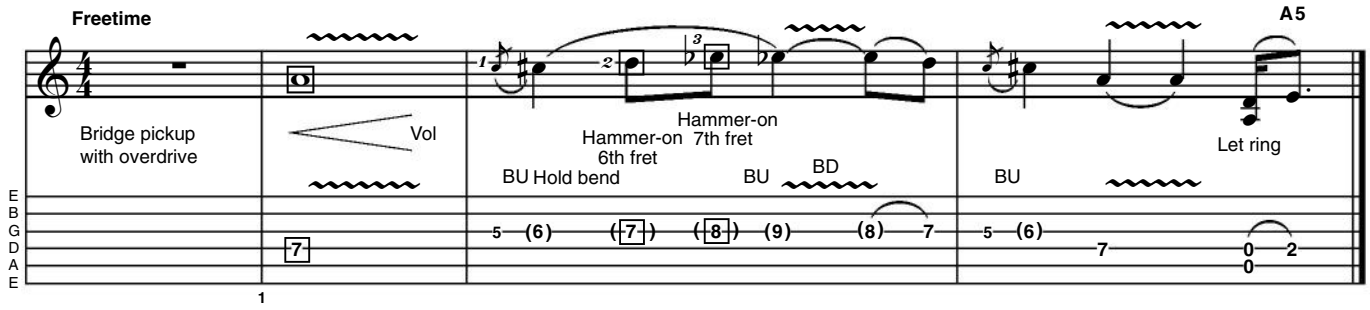
LICK 1 BENDS GALORE!

This first lick features an unusual use of string bending. The third string is bent up from the 5th fret and then fretted notes are added on the 6th and 7th frets respectively. As the string is already bent up these fretted notes will sound a semitone higher than fretted.

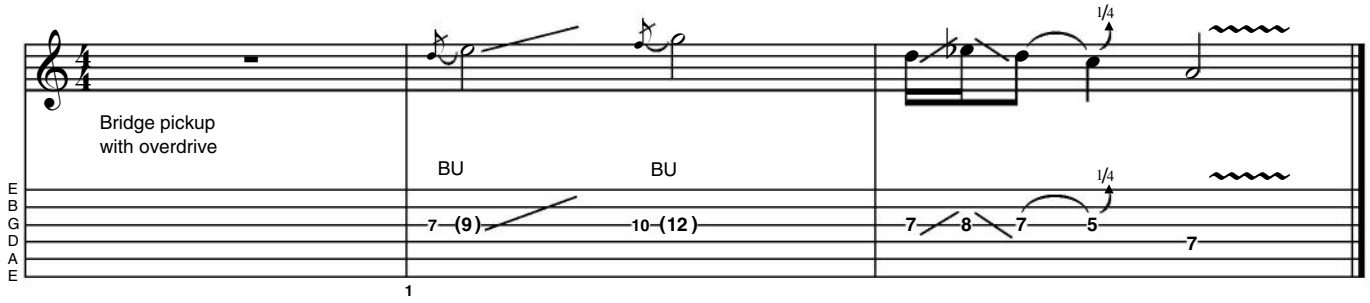
PLAY



LICK 2 BEND AND SLIDE LICK

This second lick features conventional string bends combined with finger slides. The finger slides sound great and add fluidity to the sound. Sliding in and out of the 'blue' note (♭5 interval, here it is E♭) sounds great and is a tried and tested blues guitar trick.

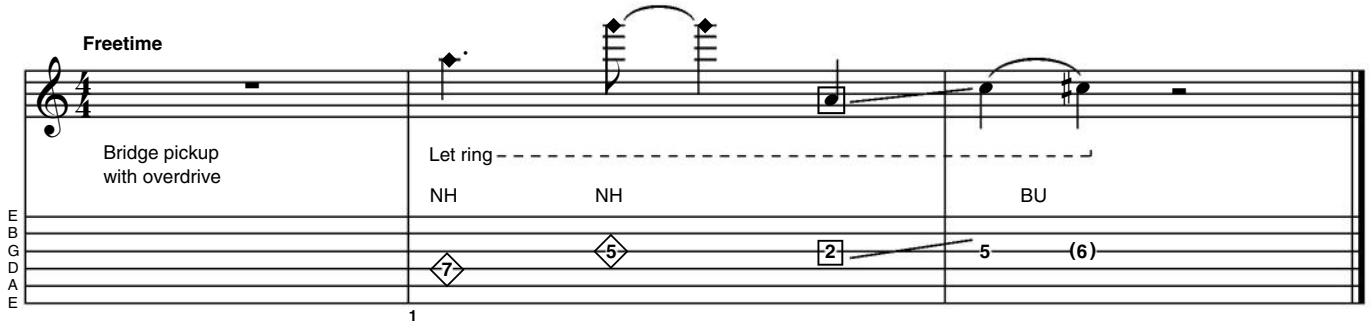
PLAY



LICK 3 HARMONICS AND BEND

Here Jared introduces natural harmonics, which he combines with a fretted note. If the harmonics are left to ring while the fretted note is added, an interesting and ear-grabbing effect is created. It may take a bit of practice to get this one just right.

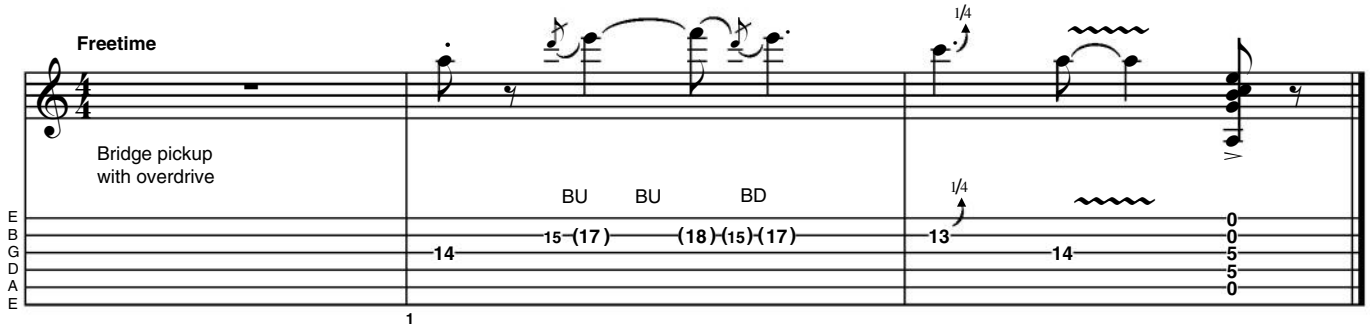
PLAY



LICK 4 EMOTIVE BEND

This one is a quintessential blues lick and features a double string bend. First the second string is bent up from the 15th to 17th fret. Then an extra semitone bend is added and then released. Getting the intonation of all the notes just right here may also take a bit of practice.

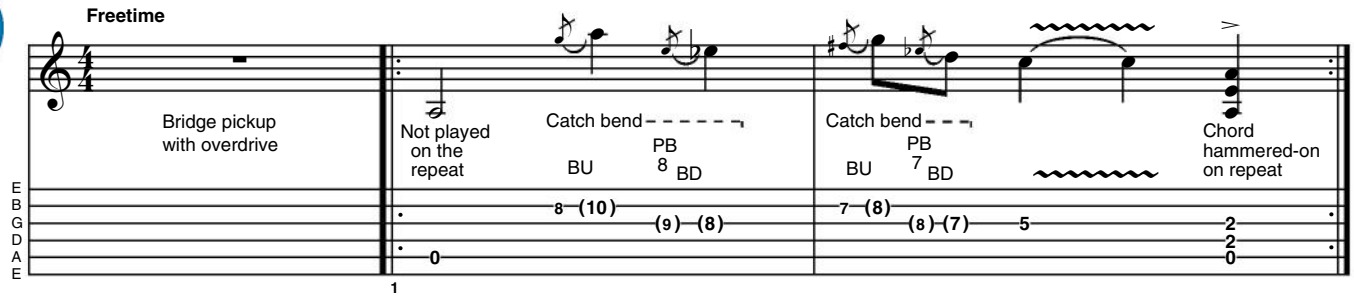
PLAY



LICK 5 **CRAZY HENDRIX LICK**

This lick uses the classic Hendrix style clashing bend idea to great effect. The basic technique here is to use the motion of the second string bend to pre-bend the third string. Once the third string is pre-bent it can be sounded and the two pitches will clash, providing that iconic result that Gary Moore also used to love.

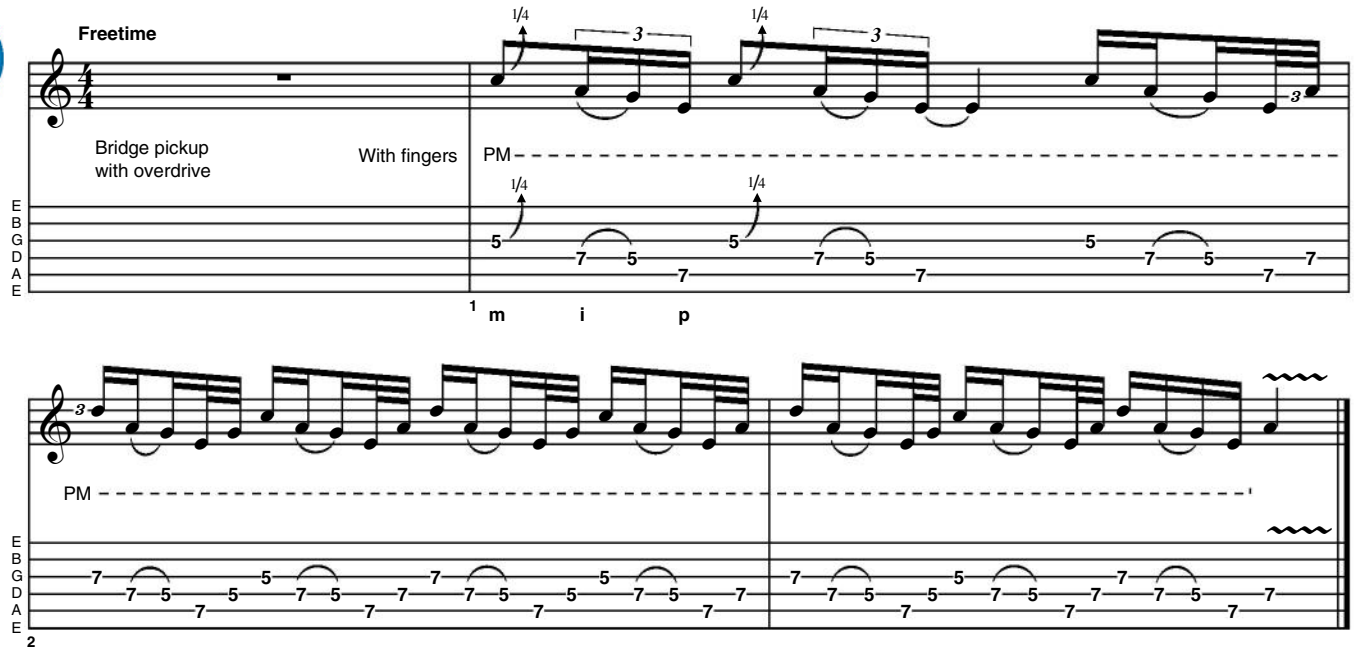
PLAY



LICK 6A **PERCUSSIVE PENTATONICS**

This final idea across two examples is a great workout for your fingerstyle picking and pull-off technique. The palm mute provides the rhythmic definition and you may need to experiment to get the right amount of muting - too much and you deaden the string, not enough and it rings too much.

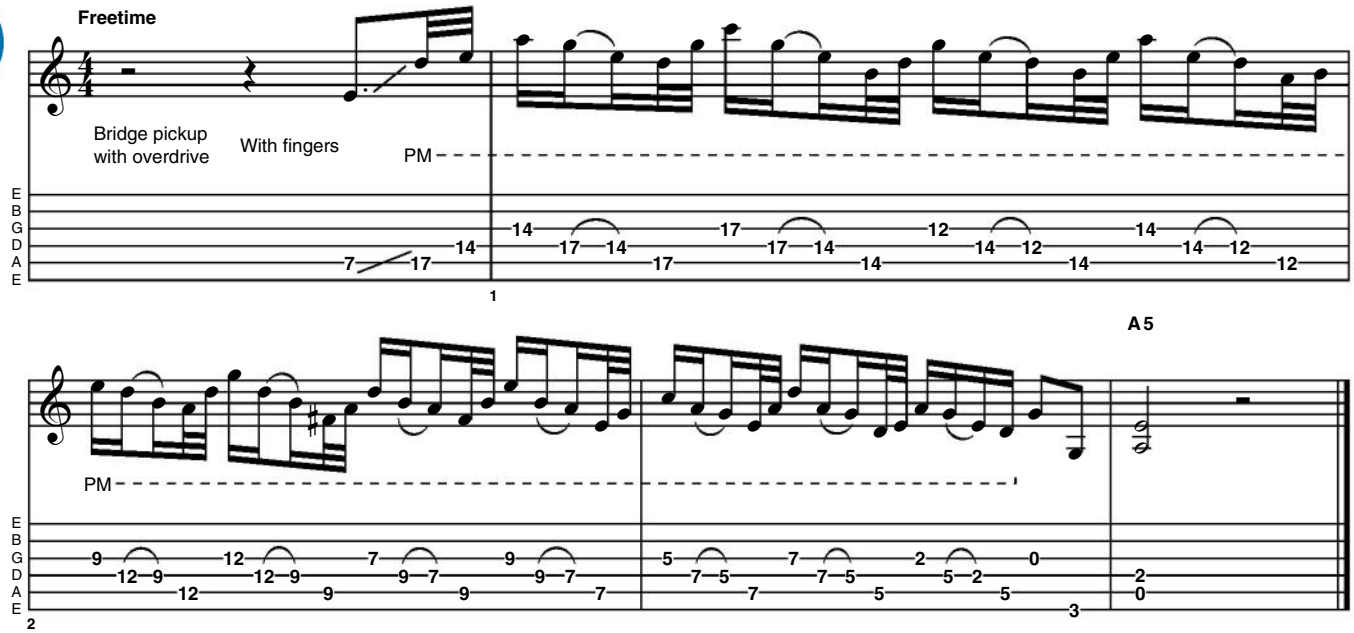
PLAY



LICK 6B **PERCUSSIVE PENTATONICS V2**

This idea builds on the lick that you learned in 6a. This basic pattern of fingerstyle picking and pull-offs can be adapted to fit various fingerings of the A Minor Pentatonic scale. Played like this it provides us with a long, descending line.

PLAY



THE CROSSROADS
Pat Metheny

ON VIDEO

For this month's Crossroads, **John Wheatcroft** looks at a jazz musician who is undeniably one of the world's most significant guitar players, and a master of the instrument.

ABILITY RATING Moderate/Advanced

Info http://bit.ly/3zV8vDQ
Key F Blues **Tempo** 120bpm

Will improve your…
- ✔ Articulation and expression
- ✔ Jazz and blues vocabulary
- ✔ Phrasing and rhythmic variation

Pat Metheny is a phenomenal jazz guitarist, an equally incredible composer, improviser and all-round musician. From the early 1970s and while still in his teens, Metheny began to gain exposure as a member of vibraphonist Gary Burton's band, on fledgling recordings with bass virtuoso Jaco Pastorius and as the youngest lecturer to teach at the prestigious Berklee College of Music. From that point to this, Pat's career has been staggeringly fruitful, as a band leader with the Pat Metheny Trio and Pat Metheny Group, in collaboration with artists such as Michael Brecker, Ornette Coleman, Brad Mehldal, John Scofield and Chris Potter, as a sideman for Joni Mitchell, Joshua Redman, Bruce Hornsby and many more, and a solo performer, with ambitious, groundbreaking projects such as his Orchestrion Project and on his solo acoustic album, One Quiet Night.

He has received over 30 Grammy nominations across over a dozen different categories and even at this stage in his remarkably impressive career, continues to develop and grow as an artist and player.

Pat has successfully achieved the holy grail in jazz, creating a truly unique voice on his instrument while still sounding completely connected to the history and the vocabulary of the idiom, so while you can clearly discern the influence of players such as Wes Montgomery and Jim Hall, this is balanced with a more horn-like vocabulary taken from John Coltrane, Sonny Rollins and Michael Brecker. Add a little of the anarchic free sprit of Ornette Coleman or Derek Bailey, include a mastery of Latin rhythms plus an appreciation of the beautifully melodic simplicity of James Taylor, govern all this with a considerable imagination and you're in the general ballpark area.

"I can say for one hundred percent certain that I'm 10 times the musician now than I was when I did Bright Size Life, because I work at it constantly."
Pat Metheny

Pat's compositional prowess is perhaps the main contributing factor that sets him apart from the pack. Anyone that can claim to have an entire 'Real' book dedicated exclusively to his or her pieces must surely be considered prolific by anyone's standard. I really would urge you to check Metheny out, even if you wouldn't normally go near music connected to the dreaded 'j' word. His playing and writing truly transcend stylistic boundaries with intelligence, flair and beauty with a real sense of commitment to quality. One senses with Metheny that the only thing that matters to him is the music and all the other trappings of his considerable success; all the awards, his worldwide fame and the associated wealth have limited interest for him.

The musical examples that follow outline a selection of approaches that you can frequently spot in Pat's improvisational vocabulary, including motivic development, sidestepping, the use of slurs and slides, unisons and targeting of crucial chord tones. We also explore these concepts as found in other key players from the worlds of fusion, rock and blues (remember why this article is called Crossroads?), before rounding things up with a cohesive solo spanning two choruses against a swinging jazz-blues in the key of F. Start by learning these examples as written, before using the underlying concepts as a springboard for your own ideas. As always, enjoy!

TECHNIQUE FOCUS
Dynamics, Articulation and Expression

Pat expertly incorporates a huge range of emotive techniques with both fretting and picking hands to allow him to go some way to expand the usually restricted expressive potential of the guitar, to reach a level comparable to a hugely dynamic lead line jazz instrument such as a saxophone or a trumpet. From a picking perspective, Metheny balances picked notes with hammer-ons and pull-offs along with partially muted and full open ringing notes. He will also combine these variables with sensitive manipulation of the volume control on the guitar itself. He generally sets this at just above half way as a default starting position, but not too many notes go by without some kind of adjustment up or down, to allow him to play without tension but still be in synch with his accompanists. In terms of the fretting hand, Pat frequently slurs and slides into and away from any note, allowing him to add vocal-like detail and expression to the beginning or ending of any given phrase. He's also super-critical of note length, sustain and decay, controlling these values with a combination of both fretting and picking-hand muting techniques. It's definitely wise to pay close attention to these often overlooked but crucially important areas of your playing.

NEXT MONTH *John investigates the link between jazz and blues via the playing of* ***BB King***

Get the Tone

Pat's electric sound has less modulation and delay recently but we're still looking at a jazz-style tone from a super-clean amp with a long studio quality reverb. Select your guitar's neck pickup, and make sure you have enough volume on tap to allow you to pick quite lightly but with confidence, and maybe a little closer to the neck than usual. Then add that reverb!

VIDEO & AUDIO http://bit.ly/3zV8vDQ

Pat Metheny playing his Pikasso 42-string guitar

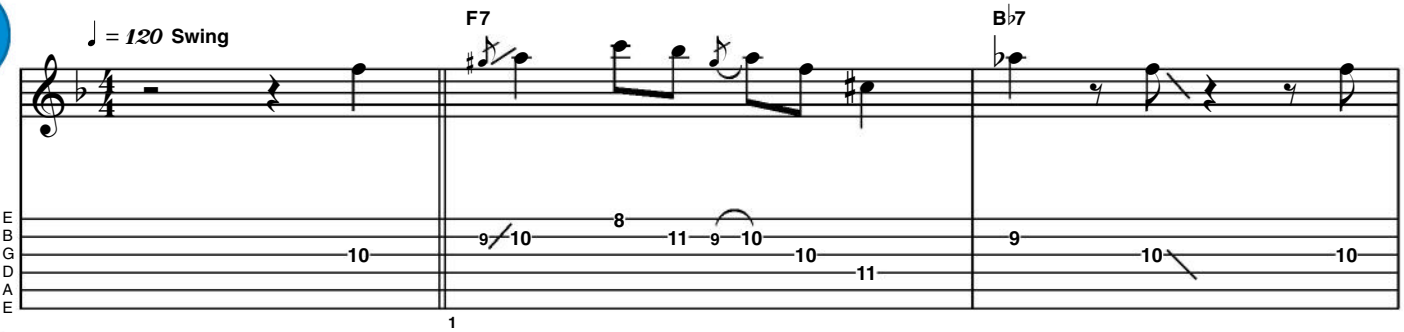
GETTY IMAGES/ RAFA RIVAS / STRINGER

TRACK RECORD Pat is a stunning live performer, and Trio Live is amazing. It would be remiss to not include something from the Pat Metheny Group, so try the DVD, Imaginary Day. The Road To The Sun, with Jason Vieaux and the Los Angeles Guitar Quartet, is his most recent release and features some truly beautiful music. There's some wonderful playing on Michael Brecker's final album, Pilgrimage, too.

EXAMPLE 1 BLUESY MOTIFS

We begin with the opening four bars of a Metheny-inspired blues in F, using a variety of chord tones (F-A-C-E♭ for F7, plus C# for F7#5, B♭-D-F-A♭ for B♭7) alongside F Blues scale (F-A♭-B♭-C♭-C-E♭). There's a lot of articulation detail here, as in just four bars we see a selection of slurs, slides, hammer-ons and pull-offs, along with a combination of rhythmic values, including swung eighth notes and triplets, triplet 16ths and 32nd-note ornamentations.

PLAY



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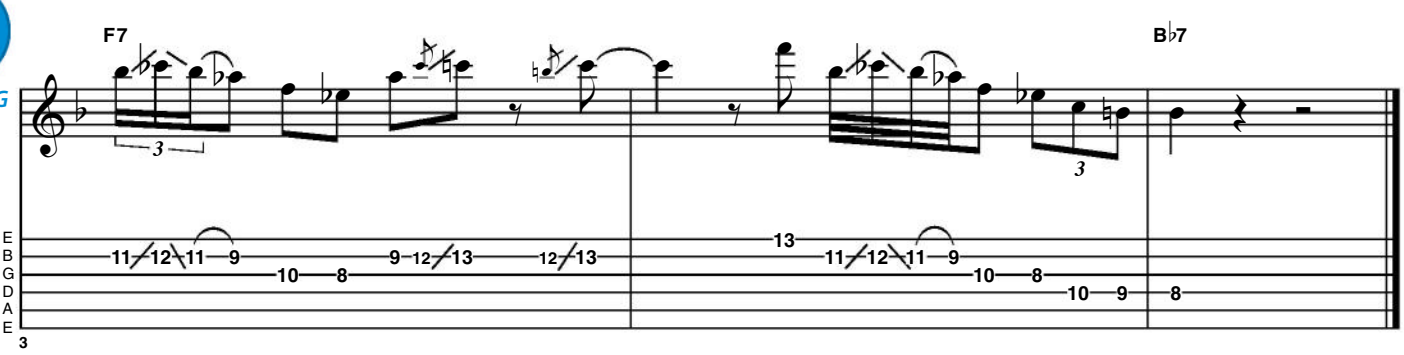
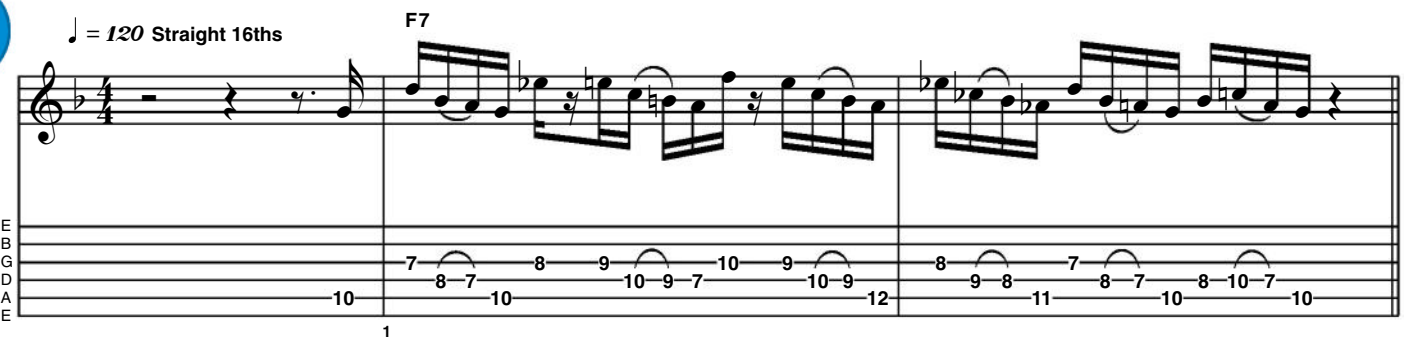


EXAMPLE 2 PAT CONCEPTS

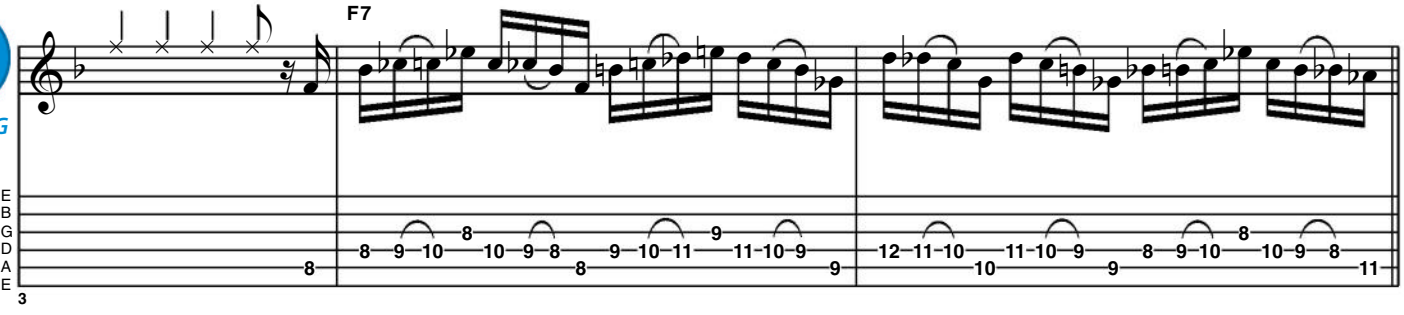
For examples 2a)-2f) we're looking at a range of conceptual ideas that Pat might draw from when improvising against an F7 tonality (F-A-C-E♭), so once again we the see the combination of chord tones, Blues scale (R-♭3-4-♭5-5-♭7) and Mixolydian mode (F-G-A-B♭-C-D-E♭). Examples 2a) and 2b) both use chromaticism by moving a melodic cell or motif in semitones. In 2c) we're looking at sliding, whereas 2d)-2f) highlight 3rd and 7th interval targeting, plus slurs and unisons.

PLAY



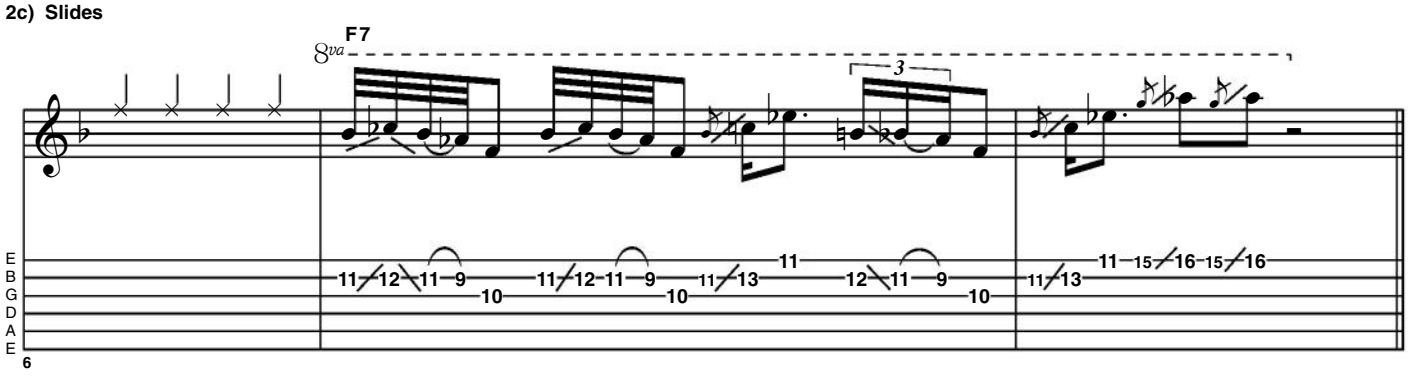
2b) Shifting blues scale idea

BACKING

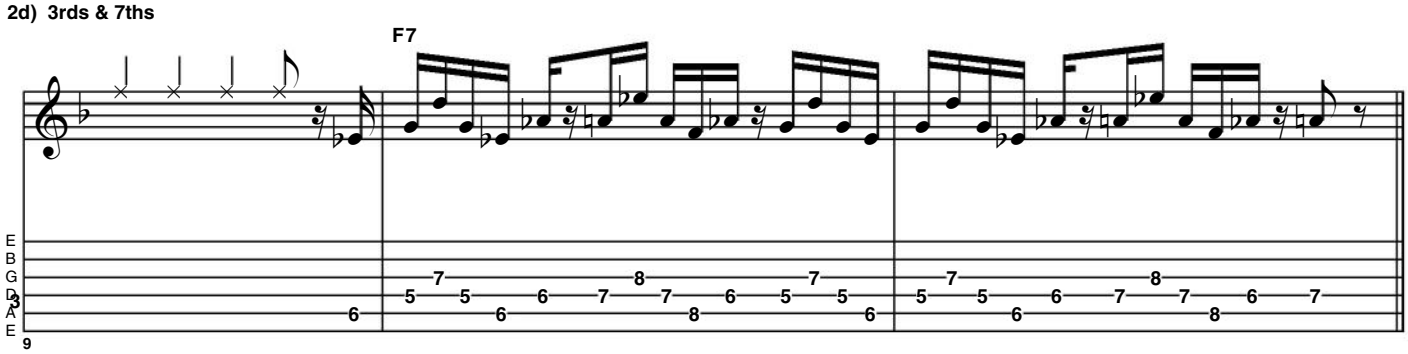


EXAMPLE 2 PAT CONCEPTS

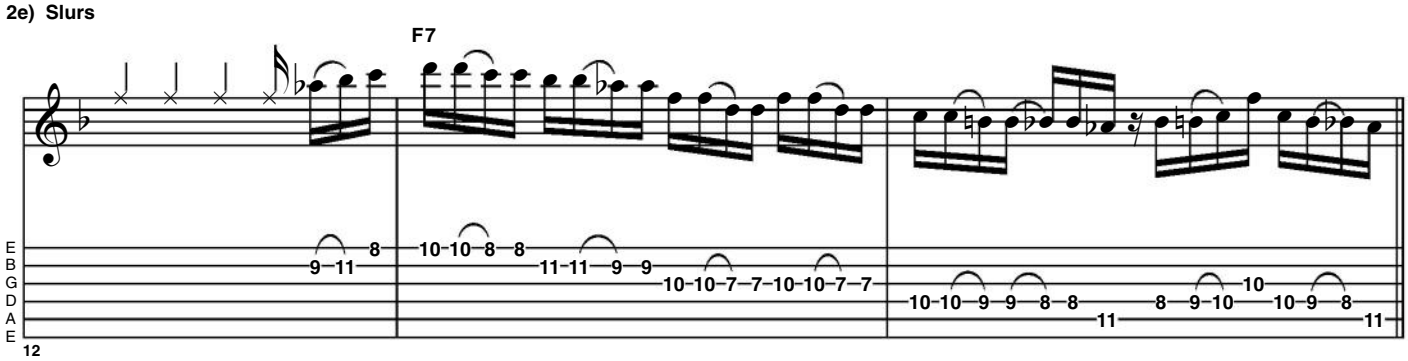
2c) Slides



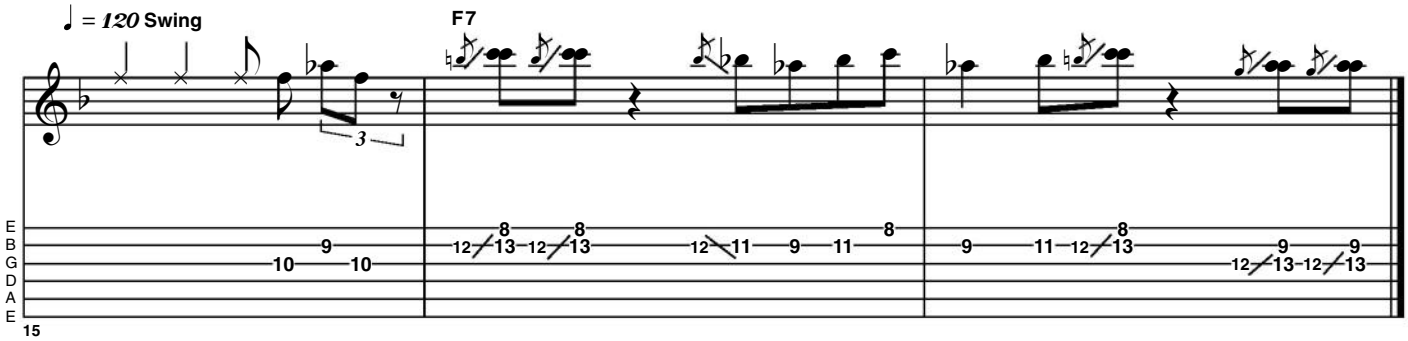
2d) 3rds & 7ths



2e) Slurs



2f) Unisons



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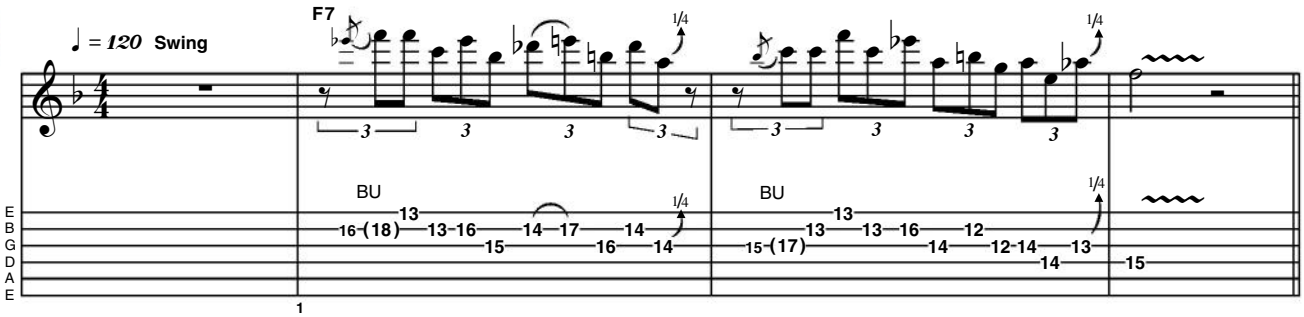
EXAMPLE 3 CROSSROADS INTERPRETATIONS

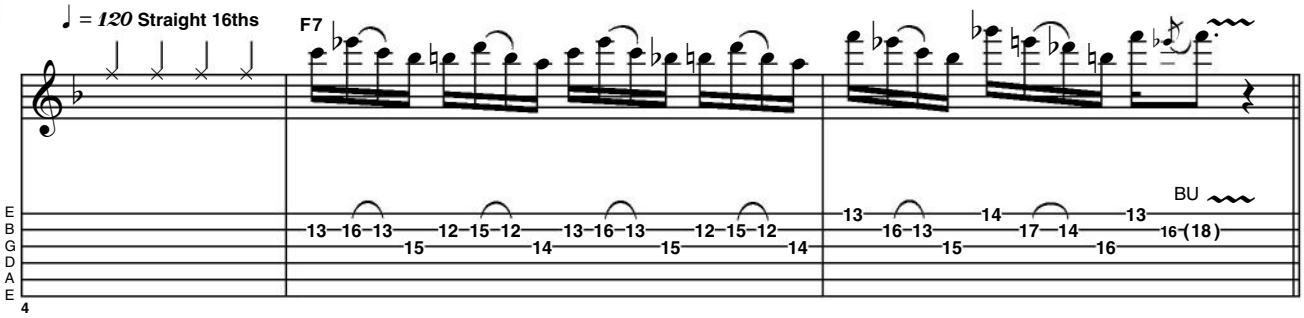
In examples 3a)-3f) we see how a diverse range of players from the worlds of fusion, rock and blues utilise these same concepts, starting with Oz Noy's take on sidestepping, literally moving little parts of a phrase up or down in semitones, through Frank Marino and SRV, and on towards Eric Clapton's use of 3rds and 7ths. We compare John Scofield's application of legato and end with Jimi Hendrix's unique take on applying unison notes across a pair of adjacent strings.

PLAY

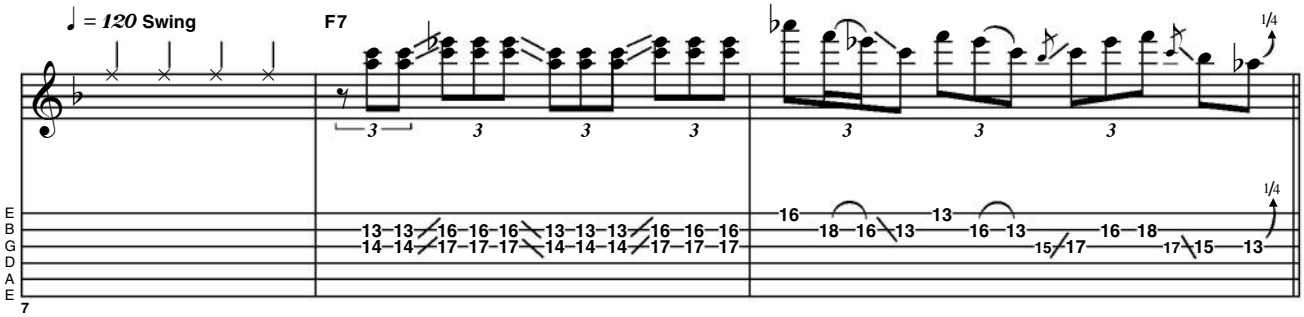


BACKING

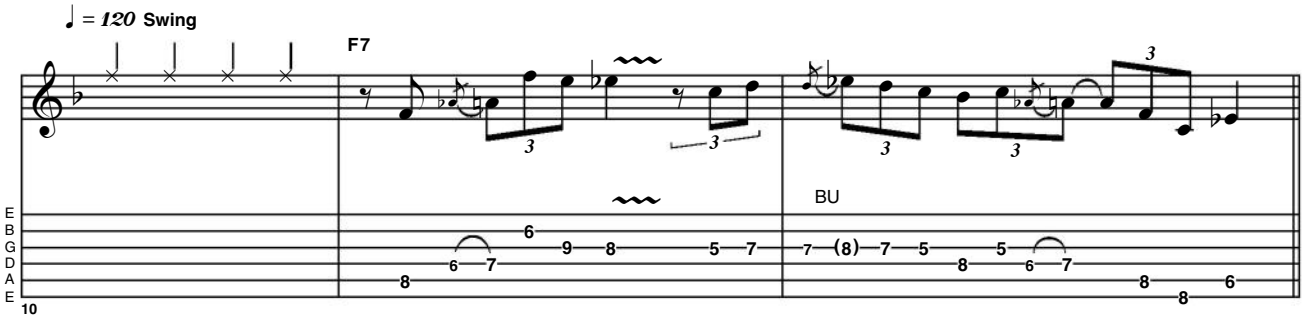
3b) Frank Marino shifting pentatonic idea



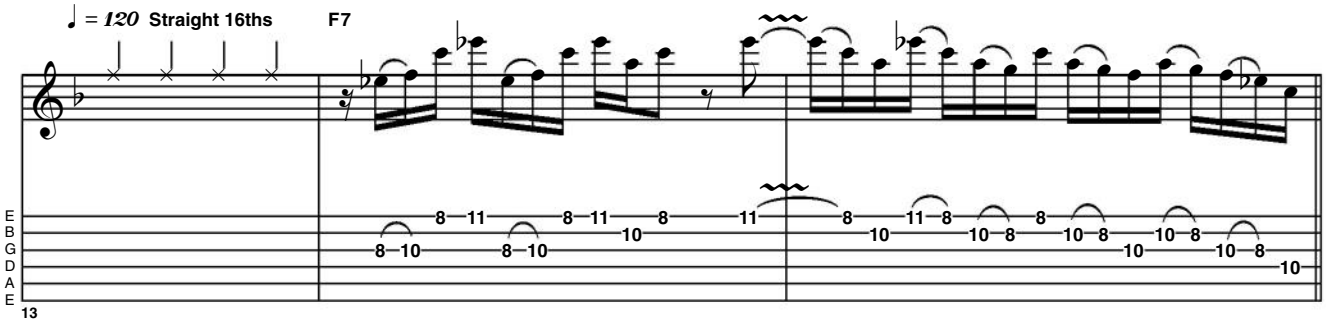
3c) SRV slides



3d) Eric Clapton 3rd & 7th connections

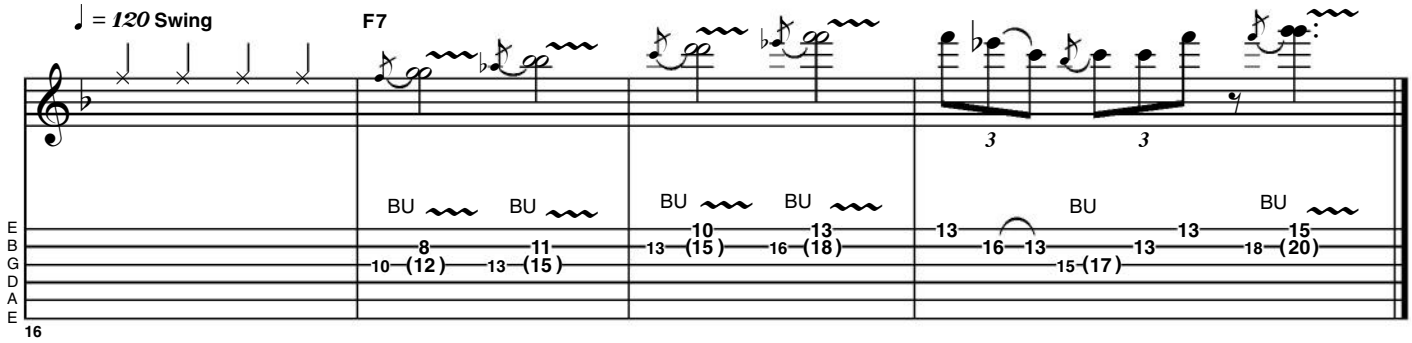


3e) John Scofield slurs



EXAMPLE 3 CROSSROADS' INTERPRETATIONS

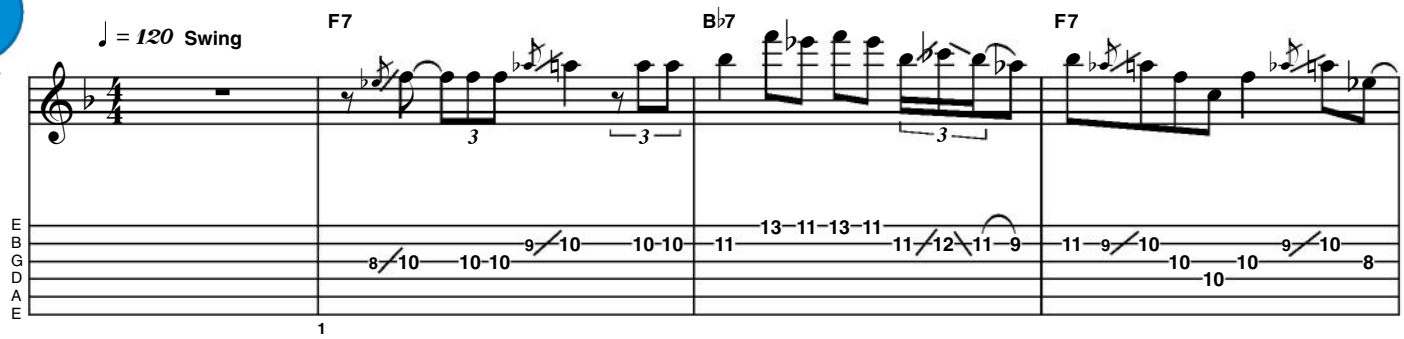
3f) Hendrix unisons



EXAMPLE 4 FULL SOLO

We round up this look at Pat's playing with a cohesive solo based around a swing-feel Dominant blues in the key of F, encapsulating all of the approaches we've looked at in the previous examples. While there are definitely moments of chromatic decoration and embellishment throughout, the vast majority of the material here, and much of Metheny's note selection, can be traced back to the underlying harmony. Any work you can do connecting these chord tones will be rewarded in the confidence and effectiveness of your lines, so pay attention to the chord symbols and link these to the accompanying note choices.

PLAY



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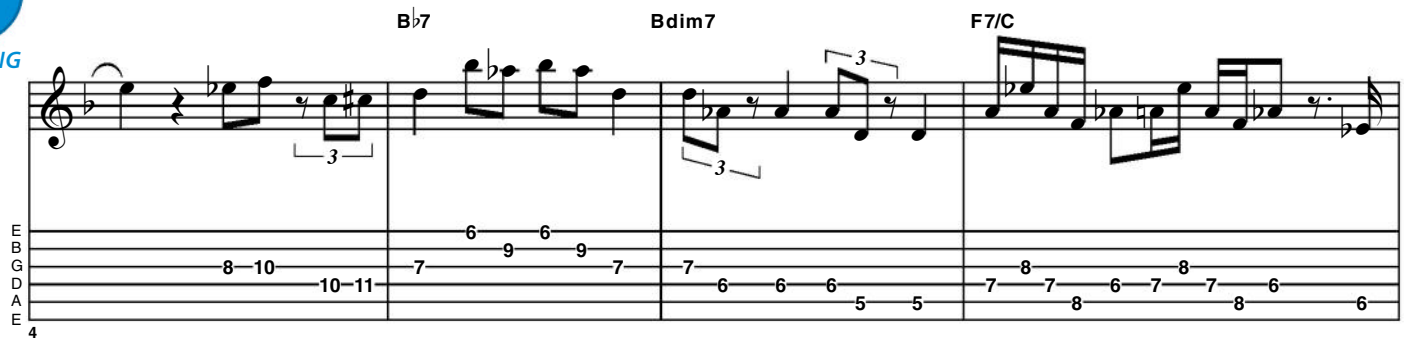
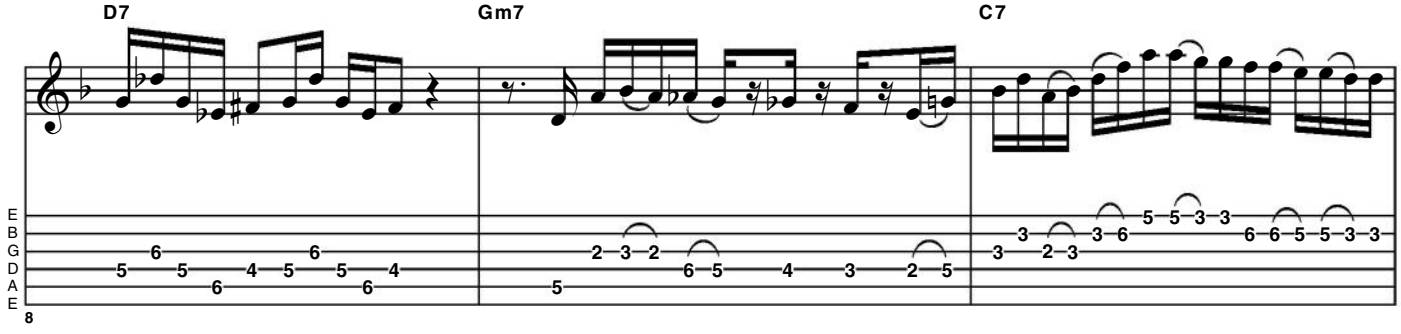
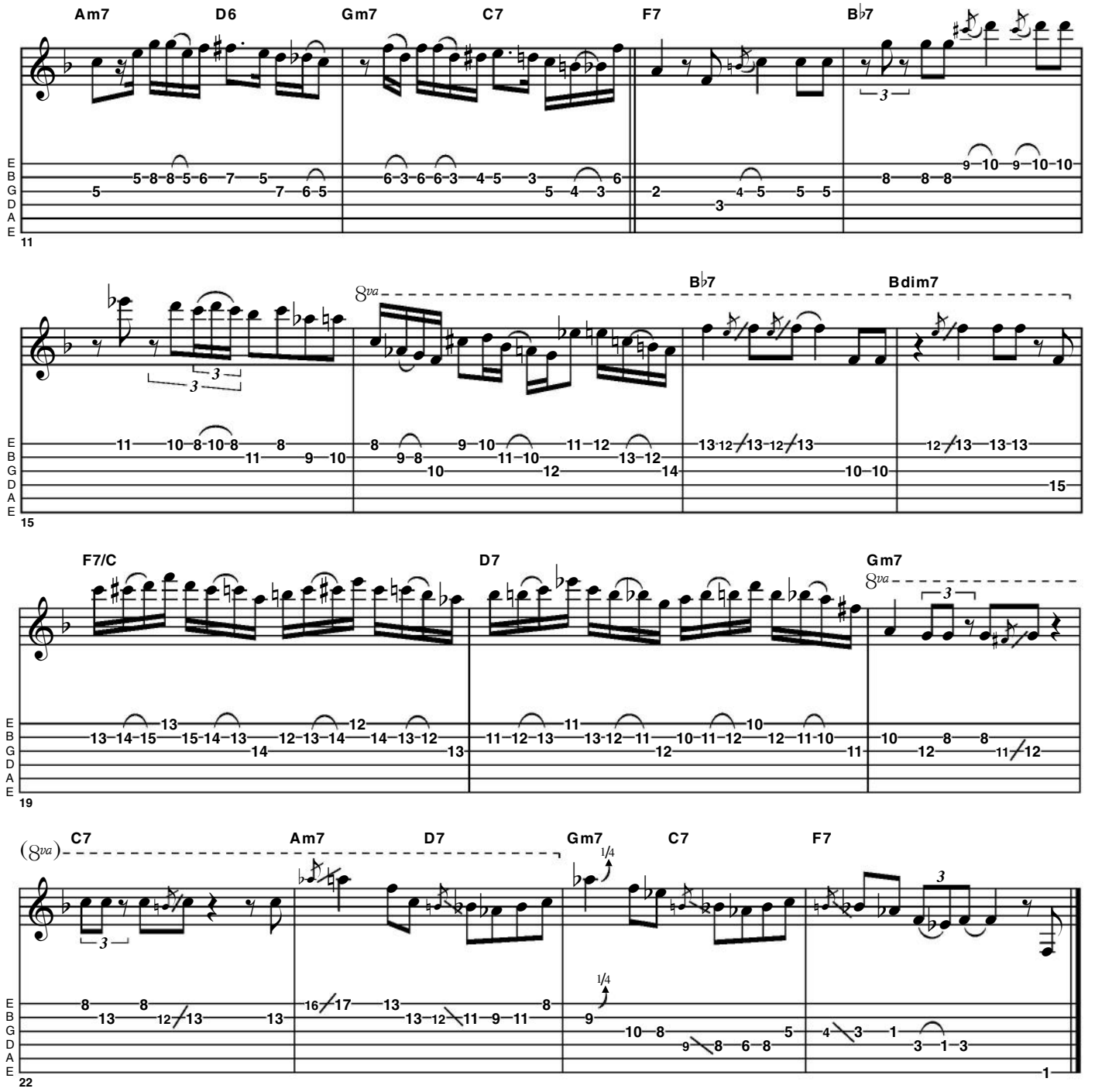


EXAMPLE 4 **FULL SOLO**

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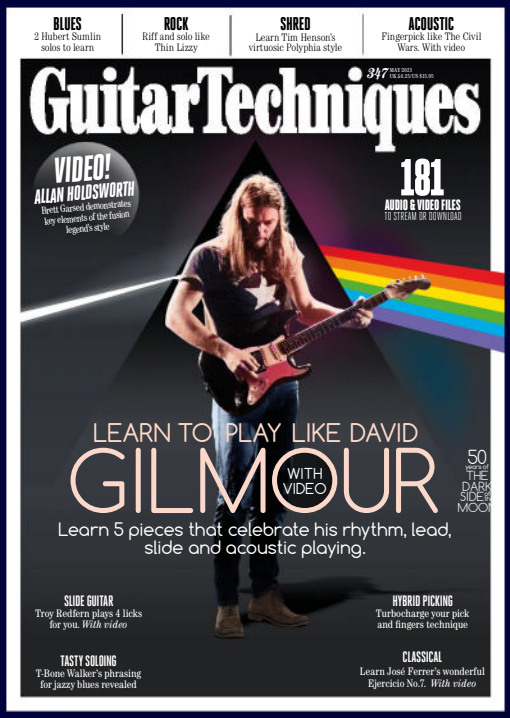

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LÉO DELIBES
Pizzicato (from Sylvia)

ON VIDEO

This month **Declan Zapala** reduces an orchestra to just six strings with his arrangement of this quirky and chirpy pizzicato movement from Delibes' ballet masterpiece.

ABILITY RATING Moderate/Advanced

Info http://bit.ly/3zV8vDQ
Key G Major **Tempo** 128/116bpm

Will improve your…
✔ Knowledge of ballet music
✔ Palm muting/pizzicato technique
✔ Melody with Alberti bass accompaniment

Clément Philibert Léo Delibes was a composer from the Romantic period lauded internationally for his operas and ballets. Born in Saint-Germain-du-Val in France in 1836, Delibes was an only child who showed prodigious musical ability in his youth. His fine singing voice was noticed, and as a youth he sang in church choirs and even at the Paris Opera. He was accepted to study at the Paris Conservatoire at the age of 12 and quickly excelled at piano, organ, and composition. He would later return to the Conservatoire where he taught composition.

While still a student Delibes was appointed organist at a local church and became accompanist for the opera company Théâtre Lyrique. Through the latter he became proficient at playing many famous operas by his peers and contemporaries; these included The Marriage Of Figaro and Faust. Having already been exposed to opera from his mother's side of the family, herself the daughter of an opera singer, it is no surprise that Delibes went on to be a prolific composer of opera music. His early stage works, first performed in 1856, were comedy operas. From this point on he continued composing comic operas, at the rate of about one a year. These were well received and showed off Delibes' artistic flare when composing music that was humorous in nature; something evident in his Pizzicati from this month's arrangement.

"Delibes played many famous operas, including The Marriage Of Figaro and Faust"

Leo Delibes, a fine musician, teacher, and composer of comic operas

His legacy is particularly strong today as many of his 'ear worm' tunes are regularly referenced in mainstream popular culture - the famous Flower Duet from his opera Lakmé (arranged in this magazine by Bridget Mermikides way back in issue GT199), aside from being a popular concert piece has been frequently used in TV, film, and video games. Recent references include the film Meet The Parents and the popular video game Red Dead Redemption 2, but regrettably many of us will simply know the Flower Duet as the music from the British Airways commercials, which it has been for well over 30 years. This month's arrangement is Delibes' other famous ear worm, the Pizzicati from his ballet Sylvia. Popular in cartoons throughout the 80s and 90s including the absurd Ren and Stimpy 'Powdered Toast Man' episode as well as multiple appearances in The Muppet Show.

After a successful life in music, as musician, teacher and composer, Delibes died at home in Paris, aged just 54.

For those that attempted my arrangement of Johann Strauss' Pizzicato Polka in issue GT335 you should find this piece similar in style and feel, as they are both polkas written for string orchestra though instead of a sock stuffed under the strings we will employ palm muting to dampen the guitar tone and achieve the familiar muted string orchestra sound that the piece is known for. It's a fun light-hearted piece to play and even more fun to listen to so enjoy entertaining your friends and family with this one.

NEXT MONTH *Declan arranges La Cumparsita by the great* ***Gerado Matos Rodriguez***

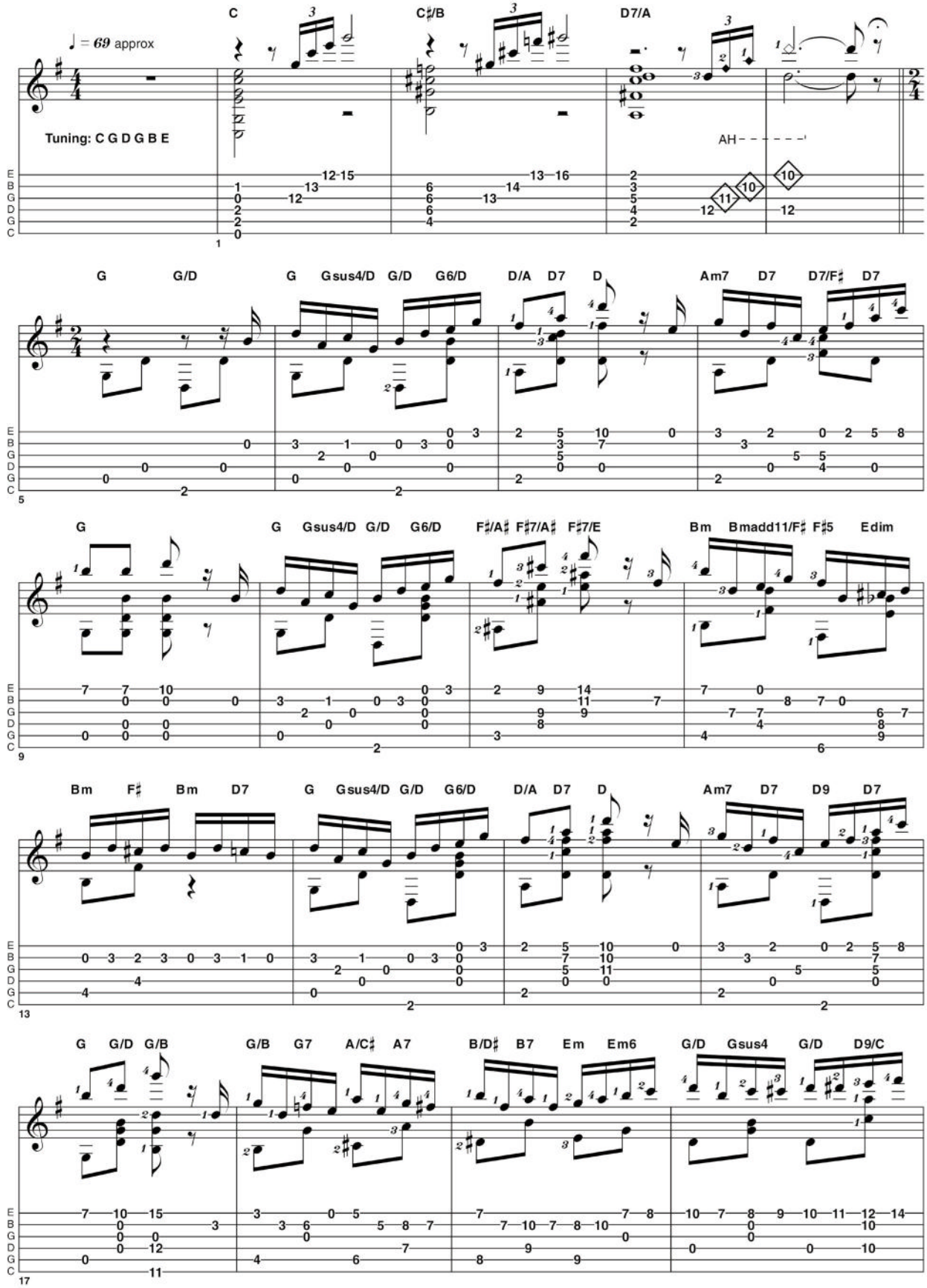
TECHNIQUE FOCUS
String Orchestra in your Palm

We will be employing a technique known as palm muting to achieve a dampened pizzicato sound to the guitar tone. Simply rest the side of your plucking hand against the strings right up against the bridge and pluck the notes with your thumb and fingers as you usually would. If you're new to palm muting you may find you need to spend a little time adjusting the hand position to find the sweet spot for pizzicato - if you cover too much string you end up with no string tone at all but if you're too far over the bridge you end up not muting the string enough. Everyone's hands are different so it will be very much trial and error at first.

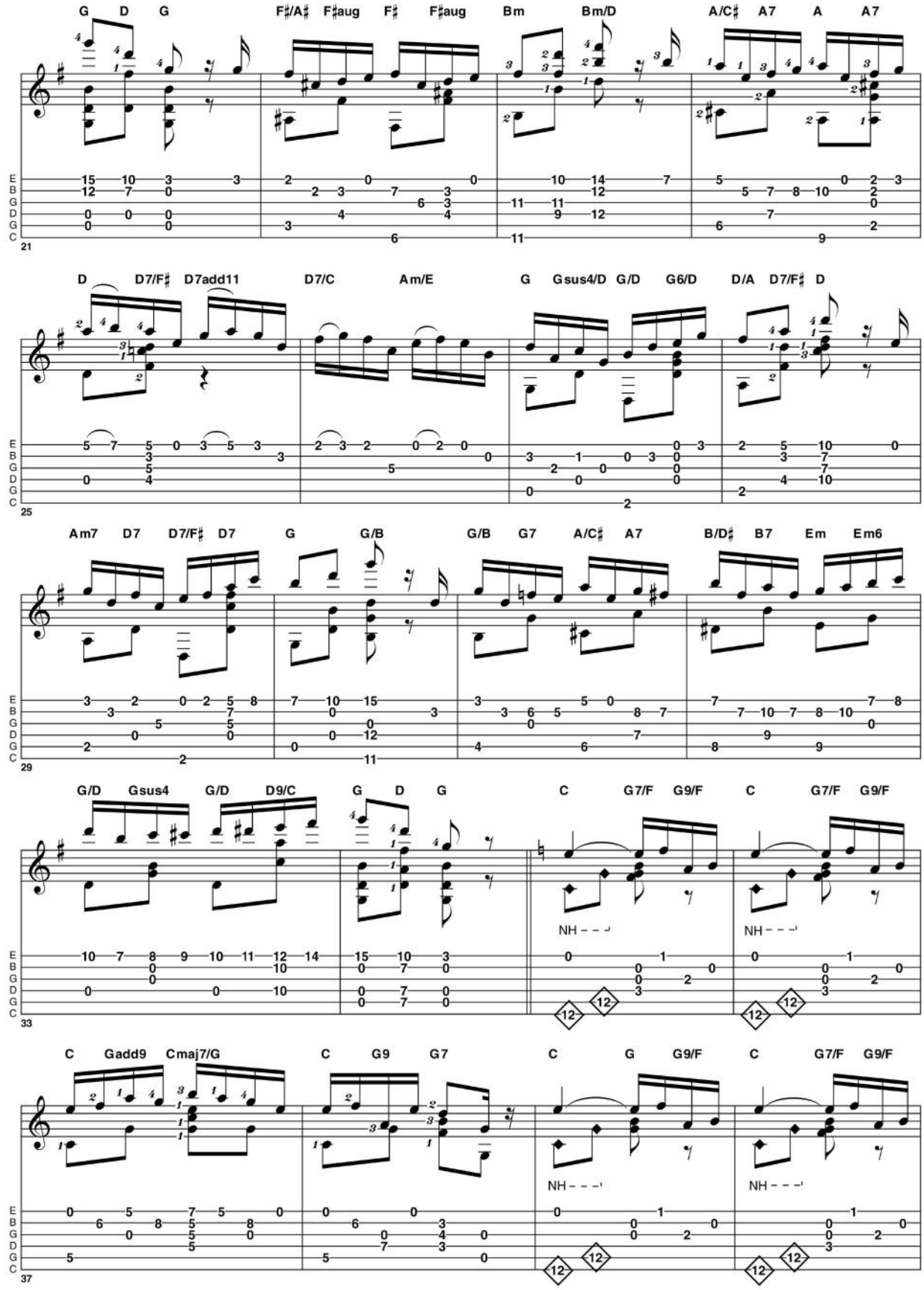
TRACK RECORD There are plenty of orchestral recordings of this piece in its original key of E♭. One is a slower interpretation conducted by Daniel Barenboim for the 2014 album New Year's Concert played by Vienna Philharmonic. The sketch from The Muppet Show that the Pizzicati appears in is called An Evening At The Pops and involves balloons (and the conductor) exploding in time with the music.

GETTY IMAGES/KEAN COLLECTION/STAFF

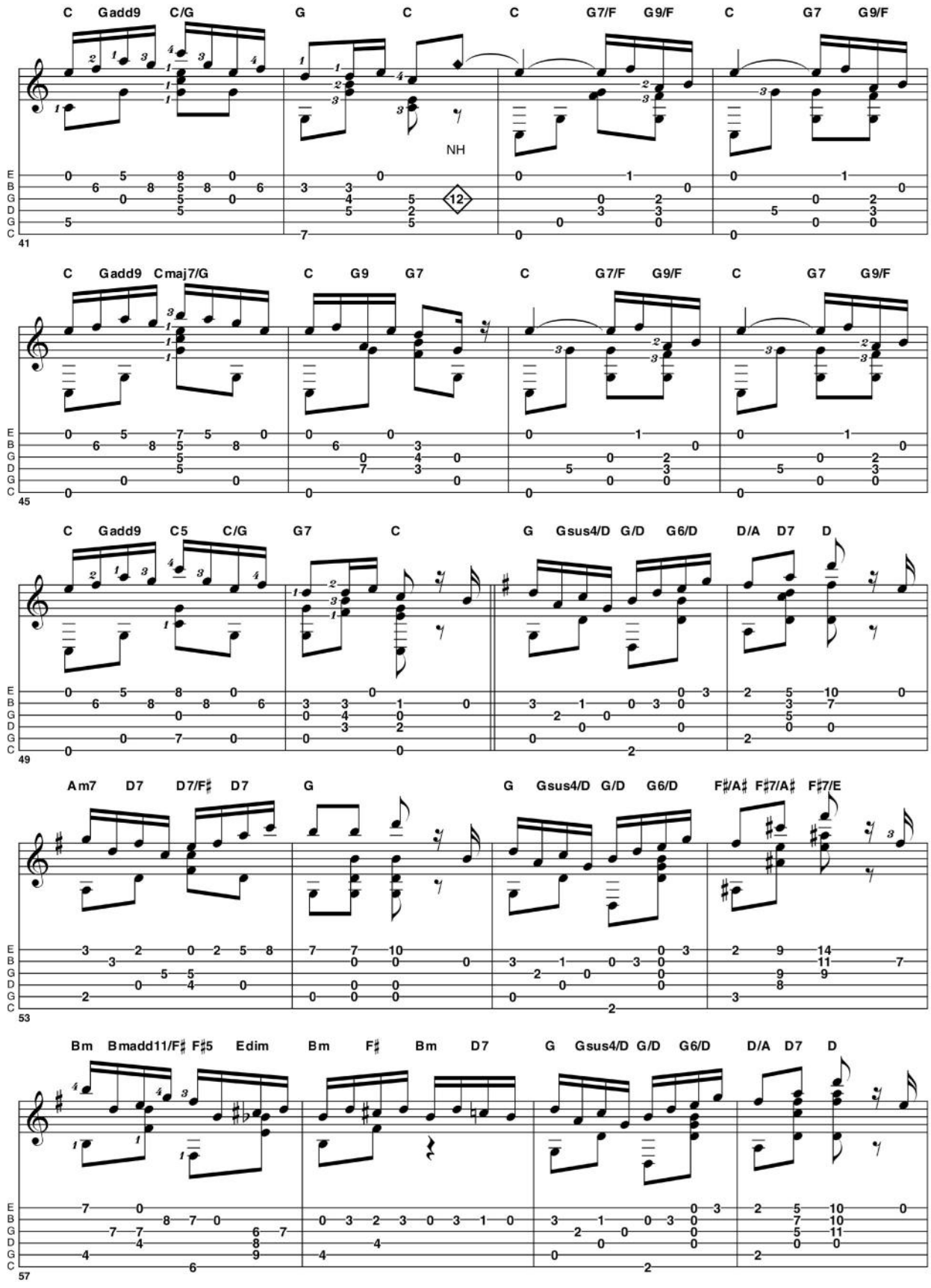
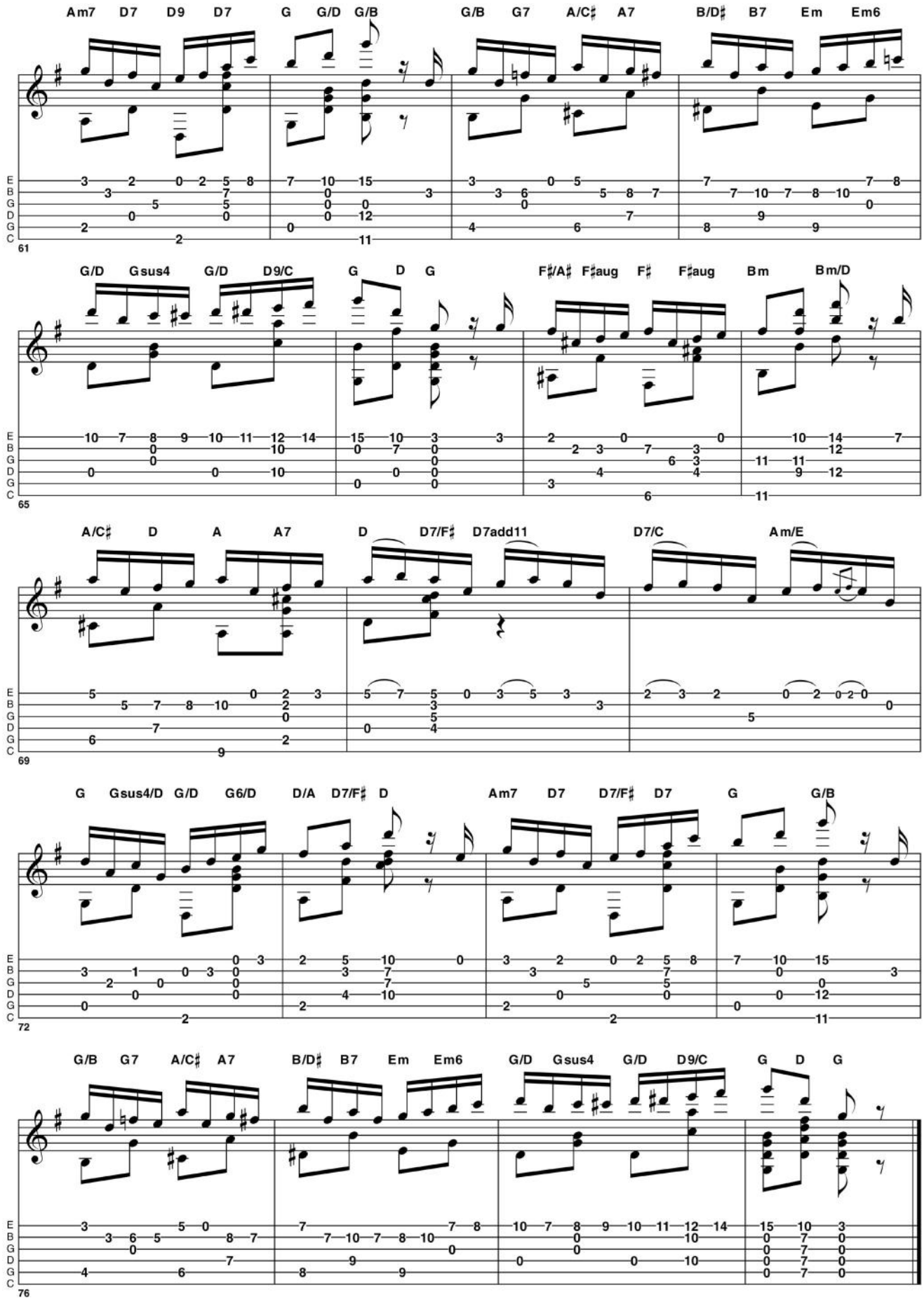
PLAYING **NOTES**

In **bars 3 and 4** to achieve the triplet harmonics pluck the first triplet with your thumb then the remaining triplets as pick harmonics. These harmonics' nodes are located over the soundhole so do not have a corresponding fret for guidance. So get your plucking hand into the position it needs to be in to achieve them. This piece is largely a melody accompanied by an Alberti-style bass, with minimal accompaniment. Pluck bass notes with the thumb, and everything else with the fingers. In **bar 7** use first and fourth fingers as guides to slide between the second and third chord of the bar. In **bar 11** use the second finger as a guide to slide between the second and third chord. In **bar 23** use the first finger as a guide to slide between the second and third chord of the bar.

PLAYING **NOTES**

In **bar 17** use the fourth finger to guide the hand up from the high B to the high F#. In **bar 20** we add drama to the chromatic run by lifting our plucking-hand palm away from the strings to open up the tone. In **bar 34** the chord shift down is super-simple if you keep your fourth finger in contact with the top string. In **bars 35-50** we return to the natural plucking position with a mellow sound at a slightly reduced tempo, to contrast the playfulness of the pizzicato sections either side. Play the natural harmonics with the fretting hand touching the nodes before returning to first position for the notes that follow. In **bar 37** all the notes can be reached from a single hand position, and removing unnecessary movements guarantees improved consistency.



PLAYING **NOTES**

Bar 41 is similar to 37 but with a much wider spread between first and third-finger notes. In **bar 43** the B section opens out so increase your dynamic to keep the music moving forward. In **bars 44, 47, and 48** where you see consecutive Gs that jump between fretted and open strings, overlap these a little to add to the strong texture. The return to the G Major section at **bar 51** sees the same material from **bars 6-34**. Move your palm back to the bridge for the muted sound then come back in with the faster earlier tempo. There's lots of rubato here – the pizzicato melody evokes the pitter-patter of the tip-toeing ballet dancers, so to help with your rubato try visualising them running around on their tip toes, speeding up and slowing down as they go.

PLAYING **NOTES**

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30-MINUTE LICKBAG

Brought to you by... bimm bristol

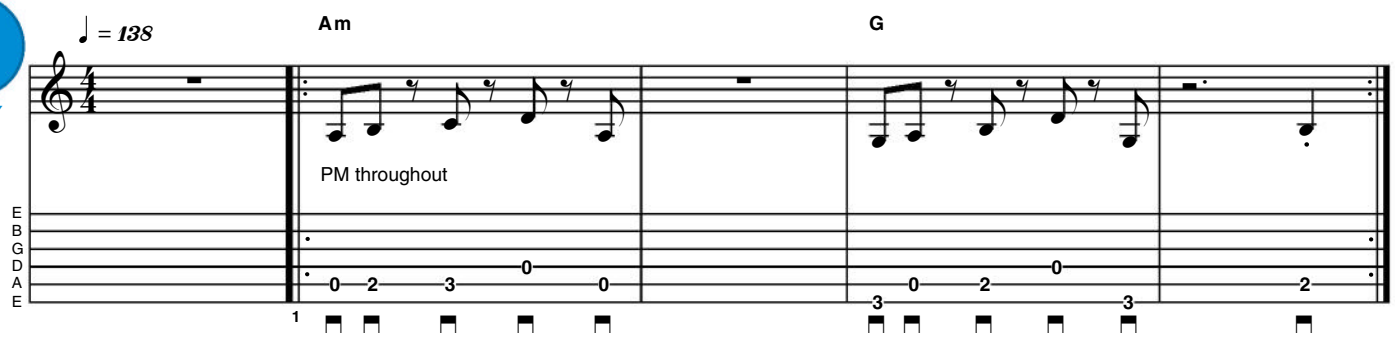
Jamie Hunt of BIMM Bristol brings you a stylistically varied selection of licks to learn at easy, intermediate and advanced levels.

BEGINNER EXAMPLE 1 **ZACH FILKINS (ONE REPUBLIC)**

This riff uses ascending, single-note figures that imply the Am and G chords within the progression. By starting on the root note of each chord and ascending through the A Minor scale, our ears are drawn to the intended chord changes.

For a punchy, percussive delivery and plenty of space between the notes, palm mute the strings and use downstrokes throughout. Use your bridge pickup and set the amp to clean and add reverb for a textural splash between the notes.

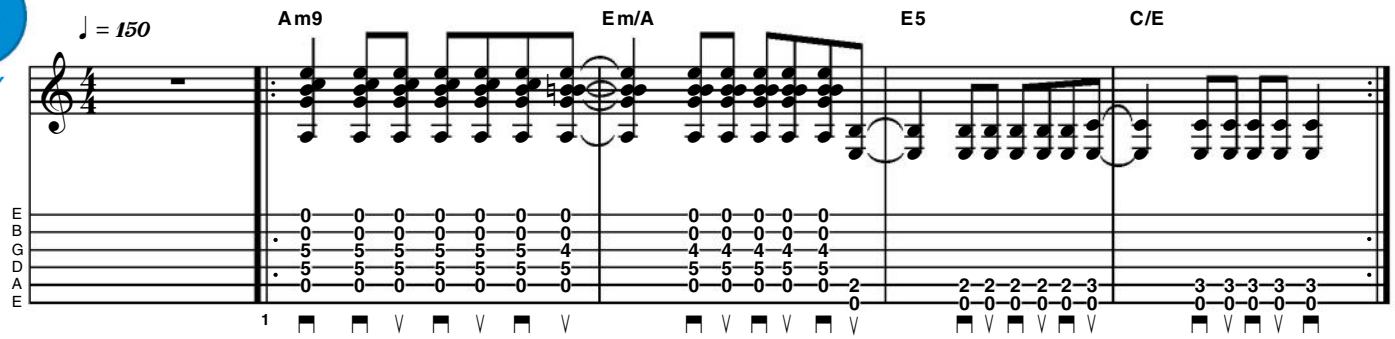
PLAY



BEGINNER EXAMPLE 2 **J MASCIS (DINOSAUR JR)**

This sequence alternates between jangly chords and double-stops on the two lowest strings. The chord changes happen on the '4 &' of each bar. By changing chord on the 'up' strum at the end of the bar rather than waiting for the down strum at the beginning of the next bar, you'll push the sequence along with a sense of urgency. For the tone, use your bridge pickup and set your amp to a driven tone, and boost the mids to get a 'fuzzy' tone. For sonic contrast, a flanger effect is great for the double-stops in bars 3 and 4. If you have one, set it to cover a wide frequency range, at a slow speed, to maiximise the impact.

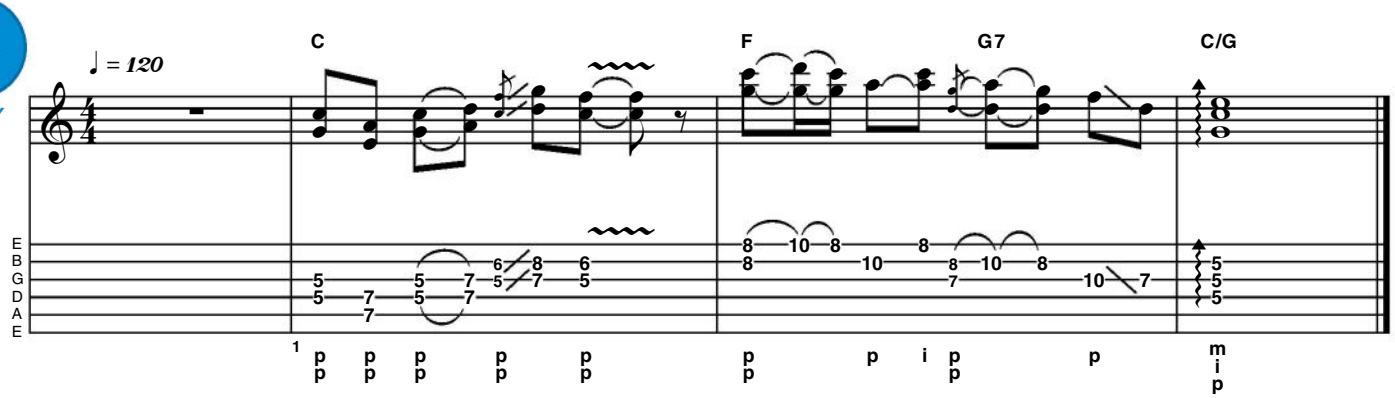
PLAY



INTERMEDIATE EXAMPLE 3 **CURTIS MAYFIELD**

This phrase is in C Major and features notes a 4th apart. This interval allowed Mayfield to thicken melody lines with double-stops across neighbouring strings. Other than the odd hammer-on, pull-off, and slide, the thumb is used to strum the notes. This creates a warm, rounded tone, and simplifies the approach when changing strings. Additionally, use your middle pickup position, and set a clean tone on your amp. Then, add chorus and reverb.

PLAY



INTERMEDIATE EXAMPLE 4 **ANNIE CLARK (ST VINCENT)**

This sequence uses sliding double-stops between the 12th fret and open first and second string. From here, the riff moves into an ascending open-string and two-note hammer-on sequence in E Minor. Don't rush, as the three-note pattern repeats across the sixth, fifth, and fourth strings. Use your bridge pickup, set your amp to the clean channel and increase the gain until you get a little break-up. Then, set your wah-wah to a cocked, heel-down position, and add reverb.

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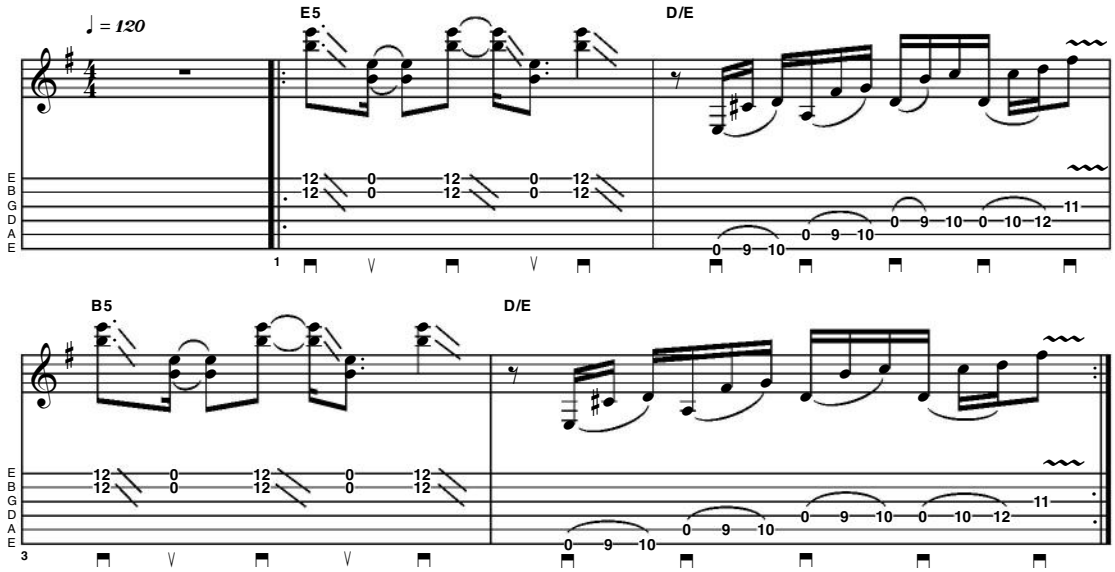
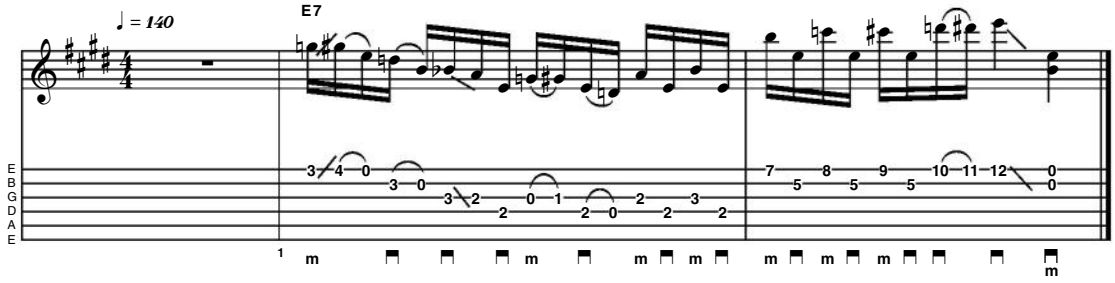

ADVANCED EXAMPLE 5 **RICKY SKAGGS**

This lick is based in E Mixolydian but includes Minor and Major 3rds, ♭5ths, and chromatic sequences that elevate the country flavours. Take note of where the hybrid picking, slides, hammer-ons and pull-offs occur. These articulations help you to achieve the required fluidity and speed while bringing further authenticities to the phrasing. To get the sound, use your middle pickup position, and set your amp to clean. Then, add compression (if you have it) and reverb.

PLAY



ADVANCED EXAMPLE 6 **KIKO LOUREIRO**

Familiarise yourself with the phrase shape and picking requirements in bar 1, so you'll be able to make subtle variations to the fretting location of the next arpeggios in the sequence. The closing bar shifts to an alternate-picked, descending run down G Harmonic Minor scale. Keep your foot tapping to keep you from speeding up as you pick every note in the sequence. Use your bridge pickup, select the drive channel on your amp, and add a decent amount of gain.

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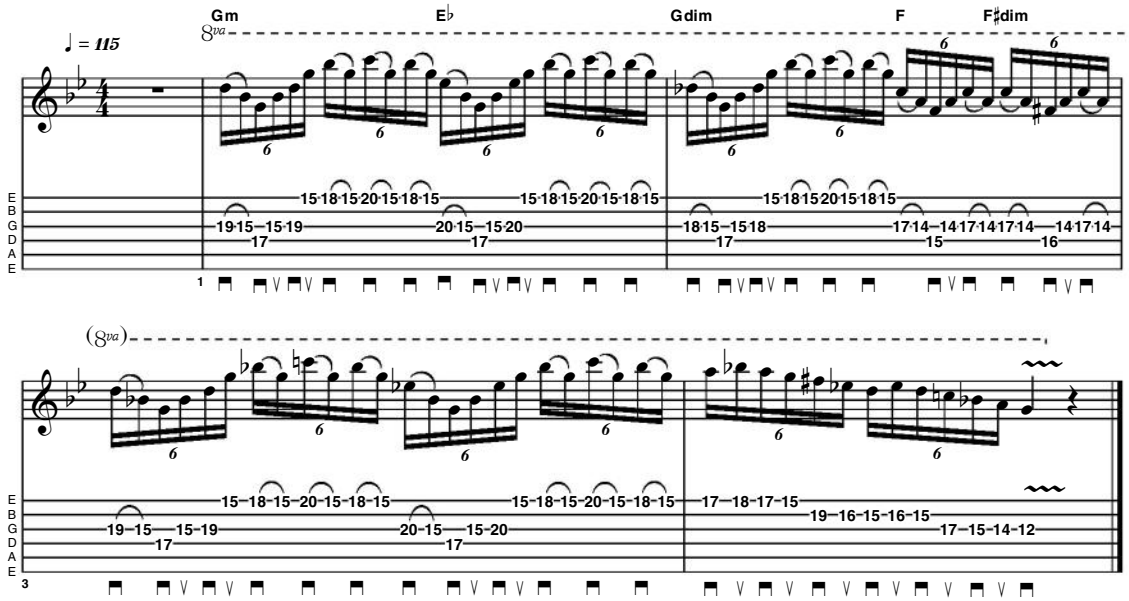
CHRIS REA

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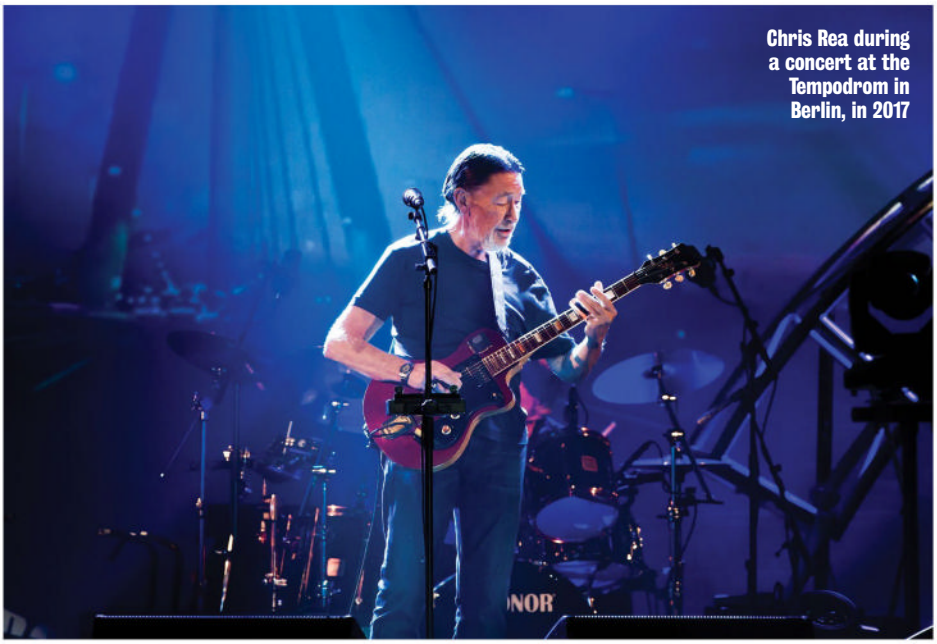
This month **Phil Short** takes a trip down memory lane exploring the slide guitar stylings of Middlesborough's finest pop-blues crooner.



Chris Rea during a concert at the Tempodrom in Berlin, in 2017

ABILITY RATING

★★☆☆☆ Easy

Info	Will improve your
Key: Various	✔Slide guitar
Tempo: Various	✔Use of arpeggios
http://bit.ly/3zV8vDQ	✔Motif development

Perhaps a lesser known bluesman to the wider guitar playing community, but by no means less successful than any of his peers, is Mr Chris Rea. Hailing from our very own sunny shores of the UK Chris has had a rich and succesful career, with 25 solo albums and many hit singles to his name.

Originally from Middlesborough, the guitar legend actually started his music career quite late in life. Originally wanting to be a journalist, Chris bought his first guitar in his early 20s, and was inspired in particular by Charley Patton, a well-known slide player on whom Chris based his own approach. Rea was also influenced by Blind Willie Johnson, Sister Rosetta Tharpe, Ry Cooder and Joe Walsh. He was also inspired by the Delta blues movement, in particular citing Muddy Waters as an influence.

But Rea's sound and style are definitely more grounded in British rock, rather than blues in particular, and many of his records testify to that foundational sensibility. But he adopted many styles of music in his songwriting. Some records sound more classic rock while others have more Motown influence with extended 7th and 9th chords and lush string sections that might be more typically associated with artists like The Temptations. All the while, his distinctive slide guitar was used across all these records giving him his unique blues-pop sound.

In 1974 Rea managed to secure a solo recording deal with Magnet Records after fronting a few local bands, releasing his first single, So Much Love. This led him to further opportunities, including his contribution to Hank Marvin's album, The Hank Marvin Guitar Syndicate, in 1977.

His own debut release came a year later, with Whatever Happened to Benny Santini? It peaked at No 49 on the Billboard Hot 200, and was there for 12 weeks. The lead single off this record, Fool (If You Think It's Over) was his most successful song in the USA, reaching No 1 on the Adult Contemporary singles chart and No 12 on the Billboard Hot 100. Despite this success he's had no ambitions to tour in the US and still hasn't worked there to this day.

> *"Rea's style and sound are definitely grounded in British rock, rather than blues in particular"*

Chris had a fair bit of success in the European charts, though, but his major breakthrough wouldn't come until his 10th studio record in 1989. The Road To Hell was his first UK number 1 album, being certified 6x Platinum by the BPI in 2004.

Rea made a return to his blues roots after many years of success with more contemporary pop and rock sounding records. Therefore, for the purposes of our studies on Chris's playing, we'll look at examples of his slide guitar style first in a pop-rock context, and then in a more soulful, Motown-inspired track. Enjoy!

NEXT MONTH *Phil checks out Deep Purple's new blues rock guitarist,* ***Simon McBride***

Get the Tone

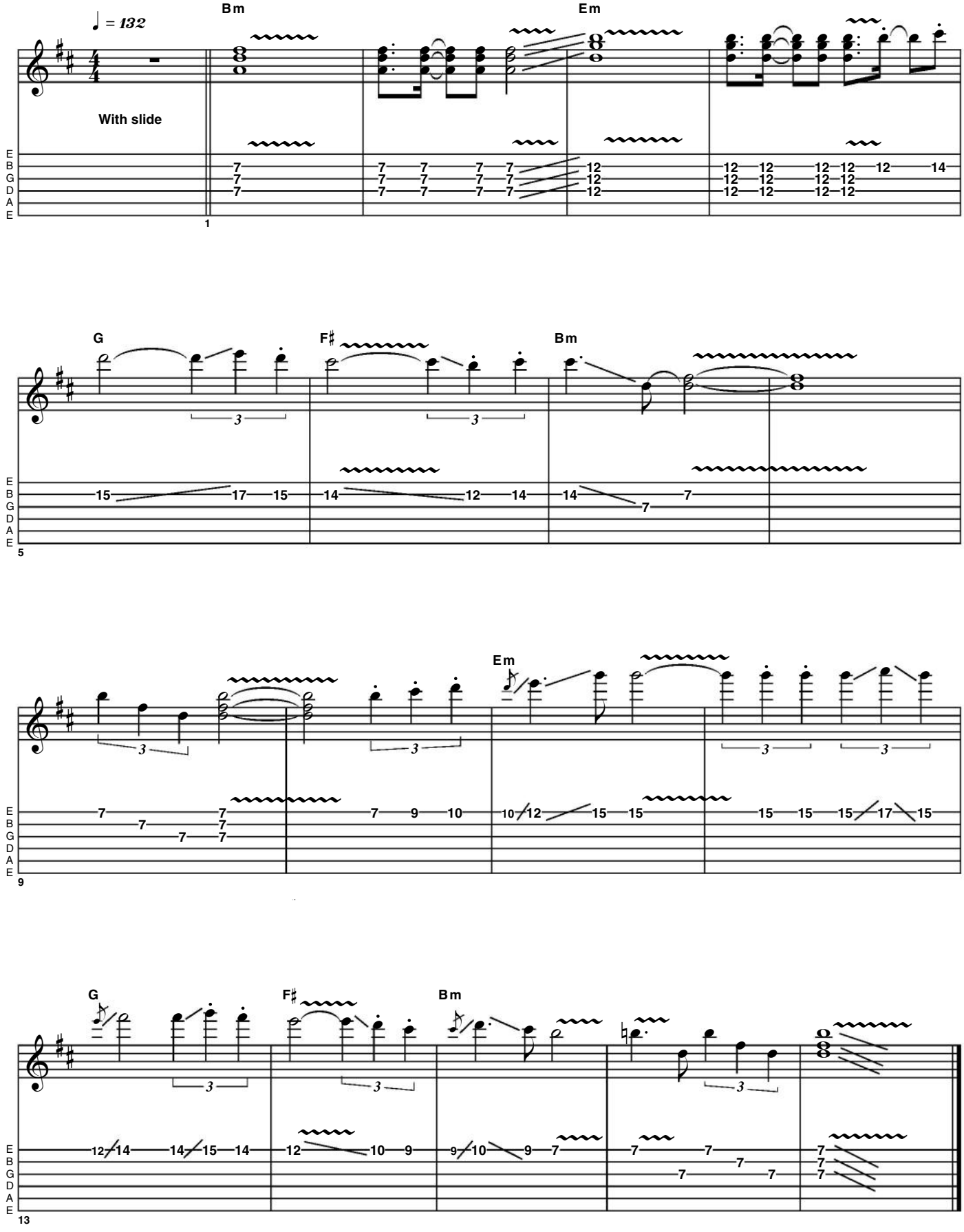
Any guitar, whether single-coils or humbuckers will do the job nicely. You'll need a slide for these solos, so a guitar with a medium action height will benefit you here. A clean amp on the edge of break-up with a touch of reverb will put you squarely in the sonic ballpark. Either neck or bridge pickup will do the trick, as long as you get a clear, singing tone.

TRACK RECORD Whatever Happened To Benny Santini? was Chris's debut release in 1978. Fool (If You Think It's Over) was the most successful track off the album (it was a big hit for Elkie Brooks, too), but doesn't feature his signature slide guitar. However Because Of You, the third track, is a fantastic example of his excellent guitar work. Also check out Chris's spirited slide work on his song, The Road To Hell.

PHOTO BY FRANK HOENSCH/REDFERNS)

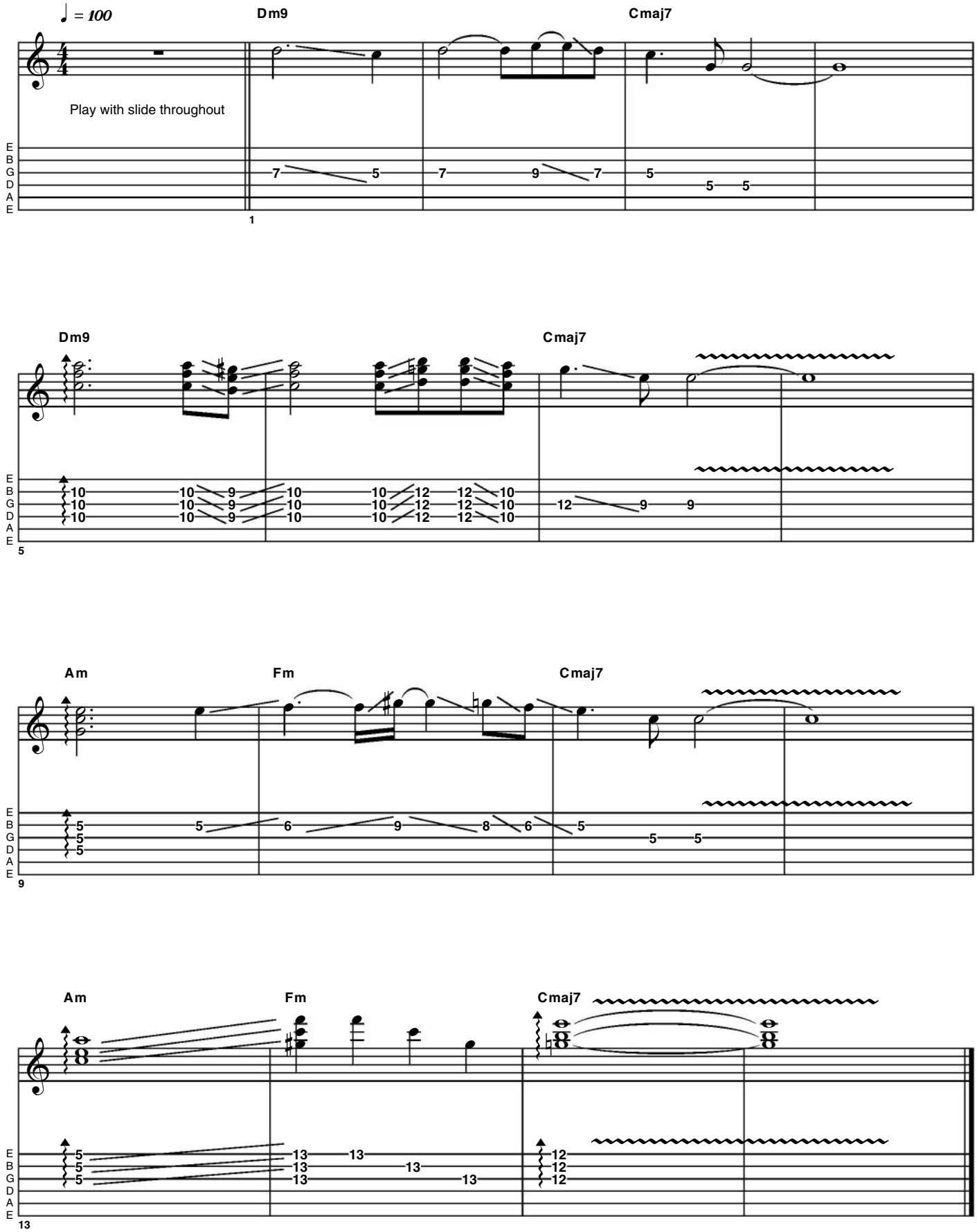
PLAY BACKING

STUDY ONE

This solo is a great example of Rea's style from his pop-rock years. Chris plays everything (including regular lead guitar) in open E tuning, but we are in standard tuning here. The solo is constructed mostly around triads that contain notes all on the same frets, so as to accommodate the slide.

PLAY BACKING

STUDY TWO

This solo is an example of Chris's playing in a more soulful context. Notice that each idea is a development of what came before. We use the slide to essentially harmonise the original melodic idea using triads to create a choir-like effect that sounds airy and open, unlike conventional guitar strumming.



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STEVE LUKATHER

Brought to you by... bimm brighton

Martin Cooper checks out the tasty soloing style of a guitarist who cut his teeth on the US session scene but now fronts rock band Toto.

Steve Lukather playing his ubiquitous Music Man signature guitar

ABILITY RATING

★★★★☆ Moderate/Advanced

Info	Will improve your
Key: E Minor	✔Phrasing
Tempo: 92bpm	✔Rock vibrato
http://bit.ly/3zV8vDQ	✔Timing and feel

Toto needs little introduction to the musically inclined; as a band they have had over four decades of success, including winning several Grammy awards, an induction into the Musicians' Hall Of Fame And Museum, and over 40 million albums sold. Perhaps more significant is the fact that they are individually and collectively heralded as some of the best musicians to ever grace the musical arena, having also played on countless sessions for some of the world's most successful artists.

The classic line-up consisted of Steve Lukather on guitar, drummer Jeff Porcaro and his brother Steve on bass, keyboardist David Paich, bassist David Hungate and singer Bobby Kimball. It is this line-up that played on the band's first few albums, which included Toto IV in the early 1980. It was this release that catapulted them to mainstream success with the mega hit single Africa, and of course Rosanna with its incredible improvised outro solo.

Among the sessions that Lukather played on include legendary artists like Michael Jackson, Cher, Richard Marx, Lionel Richie, Barbra Streisand, Elton John and Diana Ross. The list literally runs on and on. Steve Lukather is also currently Ringo Starr's guitarist - a dream come true for someone who grew up as a massive Beatles fan.

Lukather's playing style is in equal parts blistering technique, great melody and an incredible rhythm guitar pocket. It was his rhythm/riff playing and bass parts that set the foundation on Michael Jackson's Beat It, that then allowed Eddie Van Halen to play one of the most memorable solos ever. But Lukather has always been an advocate for solid rhythm playing over flashy lead.

Sreve has also toured and recorded with Larry Carlton. His playing more than stands up alongside that of his hero, and there's not many who could swap licks with the jazz-blues master and not be found wanting.

The track this month is in the key of E Minor (E-F#-G-A-B-C-D) and is built on single-note riffs. There are no chords in the arrangement but the overall sound lends itself to E Dorian in places (E-F#-G-A-B-C#-D). The C# note from this mode is played during the solo, which gives it a bluesy edge to the overarching rock sound. There are several chromatic lines in the rhythm and the solo, and the lead guitar phrase in bar 18, which moves chromatically from D down to $B_{\flat}$ lends a rock-fusion style of melody to the more Pentatonic and bluesy phrases.

"Members of Toto are heralded as some of the best musicians to ever grace the musical arena"

NEXT MONTH *Martin introduces the playing style of 'son of Eddie'* ***Wolfgang Van Halen***

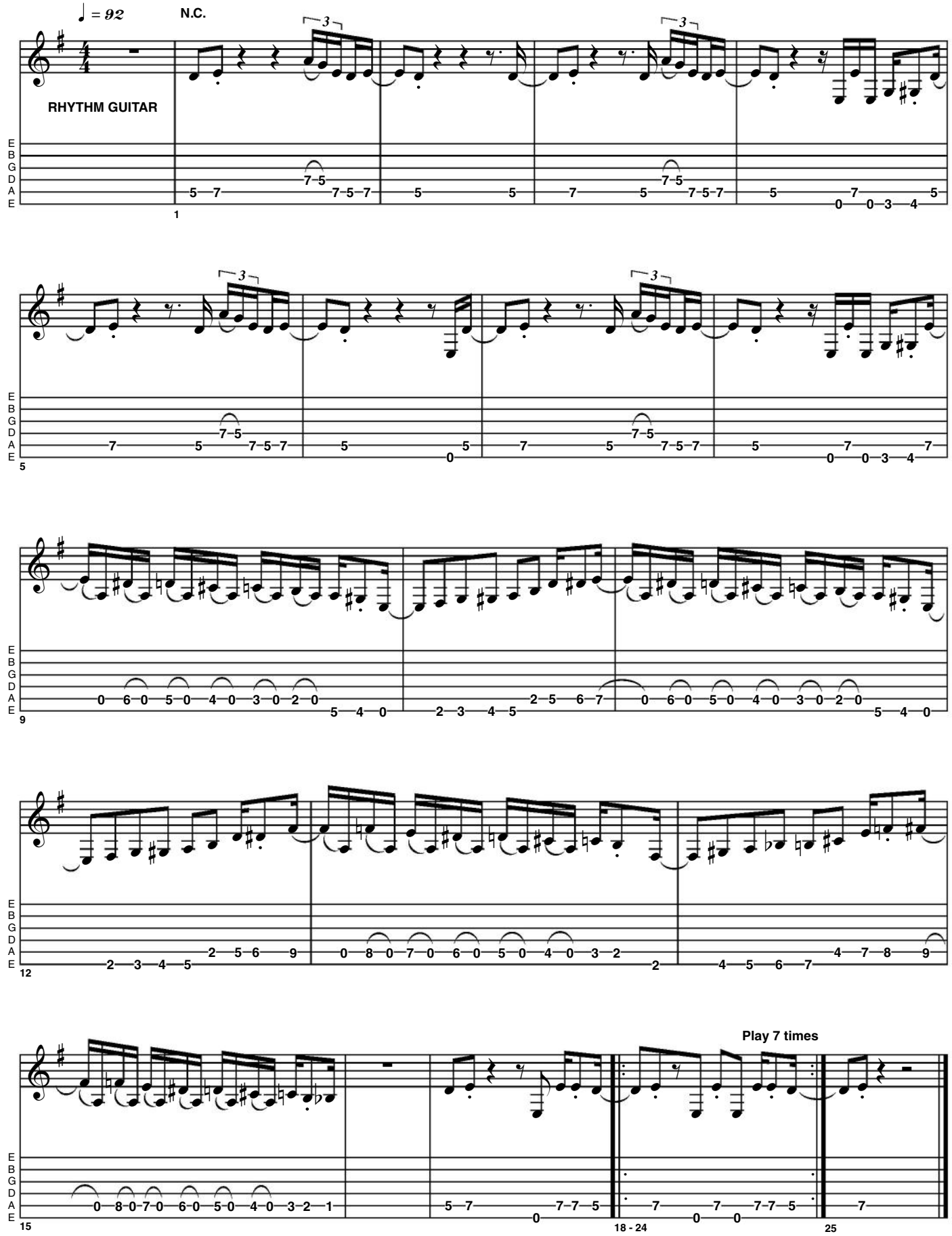
Get the Tone

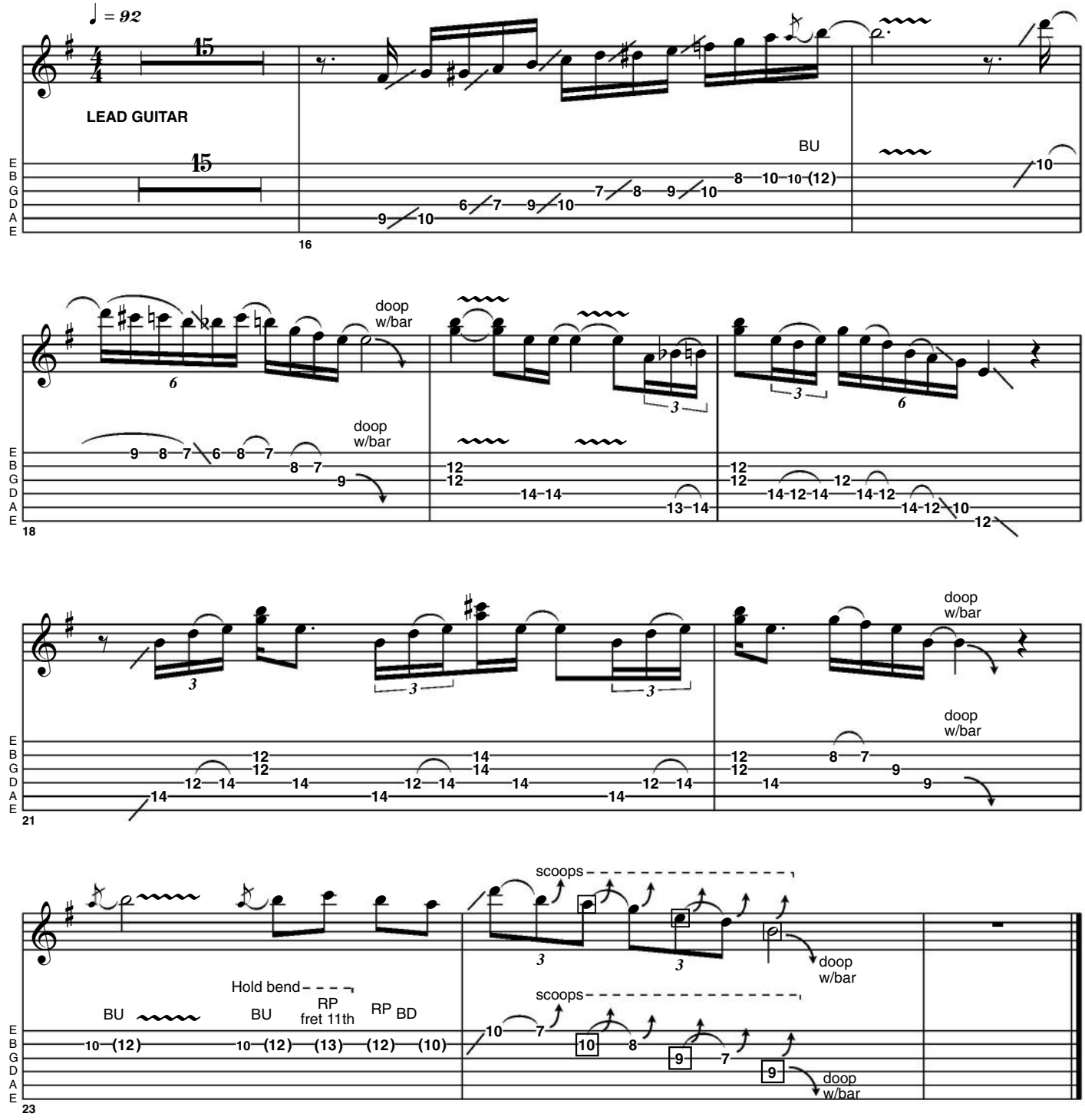
Lukather is generally on the higher-gain side of things, so a good amount of preamp gain is in order (although Steve's rhythm guitar often has less gain than you'd at first imagine). Aim for a Soldano or Bogner type sound if possible plus a bridge humbucker and whammy bar. Effects such as chorus, delay and reverb are all good choices to add to the sonic soup.

TRACK RECORD The eponymous debut album from 1978 features the classics Hold The Line and I'll Supply The Love, as well as the fantastic instrumental Child's Anthem. Toto IV from 1982 includes the massive hit Africa and the masterpiece Rosanna (check out Steve's spontaneous outro solo!). Kingdom Of Desire, which proved to be Jeff Porcaro's last with the band, includes the riff-heavy Gypsy Train.

TEAMROCK / FUTURE OWNS

PERFORMANCE **NOTES (RHYTHM GUITAR)**

Pay careful attention to timing and watch out for the phrases and notes that don't start on the front of the beat, of which there are many.

PERFORMANCE NOTES

The solo begins with a line that isn't difficult to play but will require some precision in the way each note then slides a semitone to the next. Using your first finger and third finger is probably the easiest way to play this line. **Bar 23** of the solo features a signature Lukather idea; bend the second string up from the 10th-fret A note to the 12th-fret B with your third finger, then play the C note with your fourth finger at the 11th fret while the bend is still held. The final bar of the solo has hammer-ons that are scooped with the vibrato bar; depress the bar just ahead of each hammer-on, and then release the note back up to pitch.

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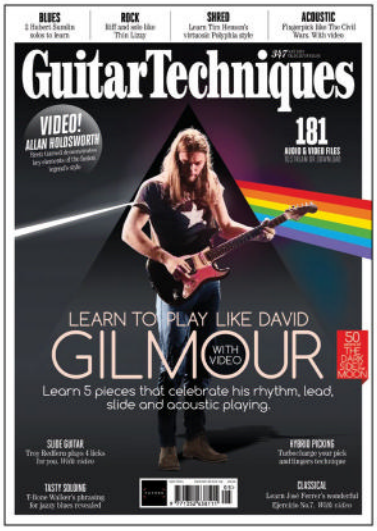
JUNE GT348

ERIC CLAPTON

Learn five superb pieces that evoke different eras from Slowhand's career: Beano, Cream, Layla, Journeyman, & Unplugged. Plus: Napoleon Coste's Barcarella, Richie Sambora, Robben Ford, Plini, Martin Taylor, The Shires, & more!



MAY GT347

DAVID GILMOUR

Fifty years on from Pink Floyd's Dark Side Of The Moon we look at the playing of David Gilmour. Plus: Brett Garsed honours Allan Holdsworth; Troy Redfern slide licks; T-Bone Walker, Hubert Sumlin, Thin Lizzy, Tim Henson & tons more!

SPRING GT346

JEFF BECK

We honour the man that even the best players called The Guv'nor. With 10 Beck-isms and 3 mini pieces to play, this lesson will amaze and enlighten. Plus: Daniele Gottardo video, Gary Moore, Jason Isbell, 6 Country Pickers & more!

MARCH GT345

12 STRAT BLUES PLAYERS

The Strat is a mainstay of modern blues. We check out 12 who make California's finest wail! Also: Carl Verheyen soloing video; play Hendrix-style fiery Pentatonics, learn the tricky El Colibri, plus Rory, Steve Morse, George Lynch & more!

FEBRUARY GT344

JIMMY PAGE

Play like Jimmy Page! Plus: 9 stunning video examples from Eric Gales. John Wheatcroft gypsy jazz video. Caro Mio Ben classical; James Brown funk, Brad Paisley acoustic picking, Dan Patlansky blues-rock, AC/DC rock, and more!

JANUARY GT343

HANK MARVIN

Three full pieces to demonstrate Hank Marvin's iconic style plus interview. Exclusive Joel Hoekstra & Emiliano Sampaio videos, Greensleeves for classical guitar; George Benson, Paul Gilbert, Robert Cray, Keith Urban & Pearl Jam.

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JEFF LOOMIS

This month **Charlie Griffiths** gets Nevermore heavy with five very challenging licks from the shredder from Seattle with no Arch Enemies.

Jeff Loomis, Nevermore and Arch Enemy's mega shredder

ABILITY RATING

★★★★★ Advanced

Info	Will improve your
Key: Various	✔ Fast alternate picking
Tempo: Various	✔ Combining picking types
http://bit.ly/3zV8vDQ	✔ Palm-muting of strings

Jeff Loomis made his indelible mark on the metal scene with the legendary band Nevermore, who over their 20 year career released some of the best albums of their time. From The Politics Of Ecstasy and Dead Heart In A Dead World, to This Godless Endeavor, Jeff's stunning lead work and sledgehammer riffs gave the band their signature sound.

Nowadays Jeff plays with Swedish melodic death band Arch Enemy alongside guitarist Michael Amott. He also continues to release his own solo albums, showcasing his technical riffing and soloing style.

Our first example deals with the meat and potatoes of metal playing, alternate-picked palm-muted riffs. Contrary to how this aggressive music sounds, the required picking technique should actually be as relaxed as possible. Use the edge of the pick to cut into the string for a clear attack, and its tip to strike the strings as this will make the changes smooth so less likely to interrupt the rhythmic flow of notes. Experiment with playing the riff with an open sustaining sound, with palm-muting and increments between the two to create different tones.

One of Jeff's signature techniques is combining sweep-picked arpeggios with alternate-picked chromatic scales. Example 2 demonstrates how Diminished 7th arpeggios (1-♭3-♭5-♭♭7) can be connected with chromatic notes for an almost jazz-like tonality over a the static B5 powerchord riff.

Example 3 utilises a scale sequence pattern in E Aeolian (E-F#-G-A-B-C-D). The sequence uses all four fingers of your fretting hand and what's vital here is economy of movement. Keep your fingers close to the strings and only move a digit when necessary; this is the key to being able to build up speed and accuracy together. The picking style here is also economical, with the pick taking the shortest route from string to string. Contrary to alternate picking (down-up-down-up etc), economy picking utilises sweep-pick motions for string changes, which provides a different tone and (often) smoother note flow.

Jeff is an expert at seamlessly combining techniques during solos. Example 4 shows how he might use sweeping and tapping together to play Diminished 7th arpeggios. Here we use sweep picking to ascend the three-string arpeggio, followed by a picking-hand tap, then we use fretting-hand tapping to descend the arpeggio.

Our final example is a melodic riff using alternate picked arpeggios. Alternate picking is used here for a more mechanical, quantised sound with each note intended to be played with the same velocity. Keep your pick slightly twisted so the edge hits the string, but also keep the tip of the plectrum angled upwards, so any upstroke movement naturally brings the pick away from the strings. This will make the string skips cleaner and more manageable, therefore minimising the chances of accidentally hitting the wrong string.

"Using the edge of the pick to cut into the strings for a clear attack, and its tip to strike the strings"

NEXT MONTH *Charlie bring you five licks from Brazilian shredmeister* ***Kiko Loureiro***

Get the Tone

Loomis uses a classic shred tone. It's extremely edgy and distorted, and with little in the way of effects, other than wah-wah at times. You're going to need either an amp with the channel gain cranked to the max, or a heavy metal style distortion pedal - even a distortion and an overdrive together. Go easy on the mids, too, and only use a modicum of reverb.

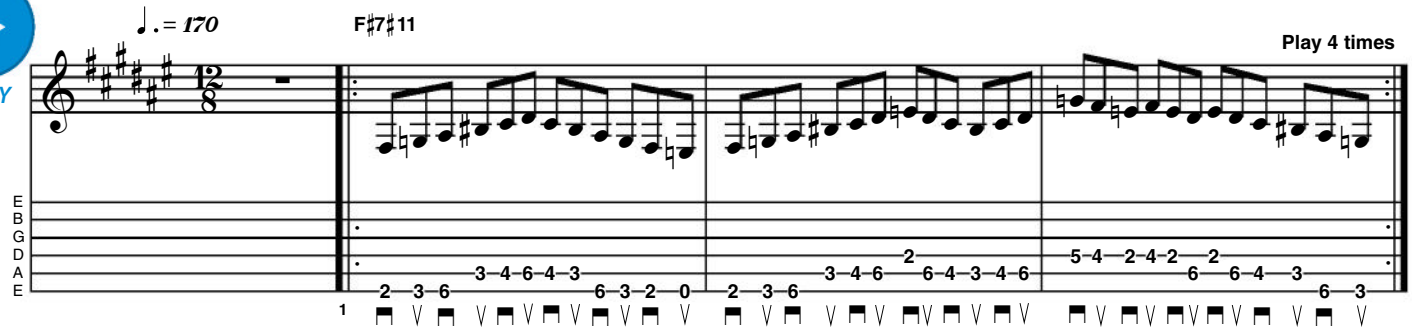
TRACK RECORD The above mentioned Nevermore albums, The Politics Of Ecstacy, Dead Heart In A Dead World, and Godless Endeavor are all great places to hear Jeff's astonishing speed and accuracy. With Arch Enemy check out 2022's release, Deceivers where he plays alongside guitarist Michael Amott. Solo albums such as Zero Order Phase and Plains Of Obvivion see him playing more of his own personal style.

JAVIER BRAGADO/REDFERNS

EXAMPLE 1 **LYDIAN DONMINANT FLAT 2 LICK**

Jeff often uses unusual scales to create unique parts and this particular riff uses F# Lydian Dominant ♭2 (F#-G-A#-B#-C#-D#-E, or 1-♭2-3-#4-5-6-♭7). Keep your thumb near the centre of the back of the neck to allow your fingers to stretch more easily, and use alternate picking throughout.

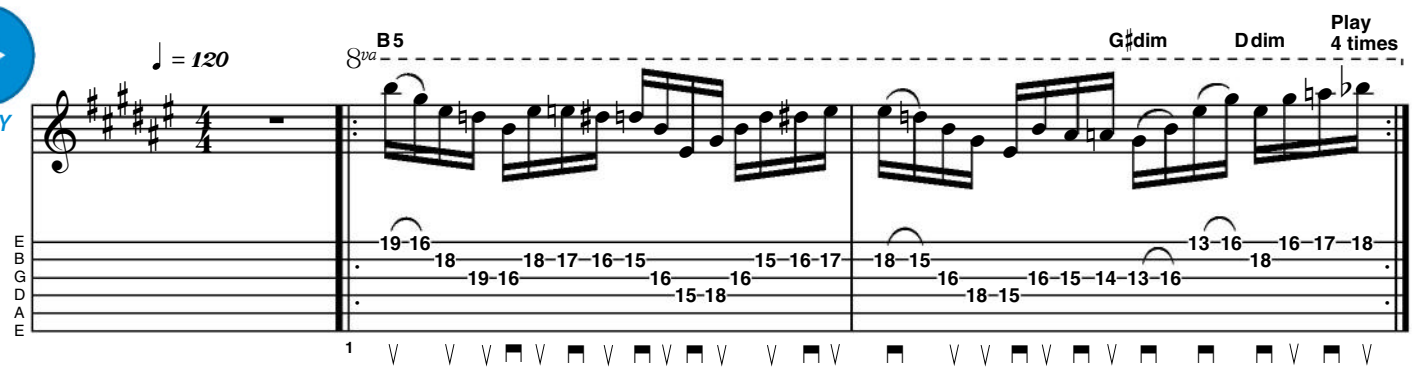
PLAY



EXAMPLE 2 **DIMINISHED 7 ARPEGGIO**

Use all four fretting fingers to play the Diminished 7th arpeggio and chromatic scale shapes and make sure you take note of the suggested picking and pull-off directions, as there is a mixture of sweep-picked and alternate-picked strokes throughout.

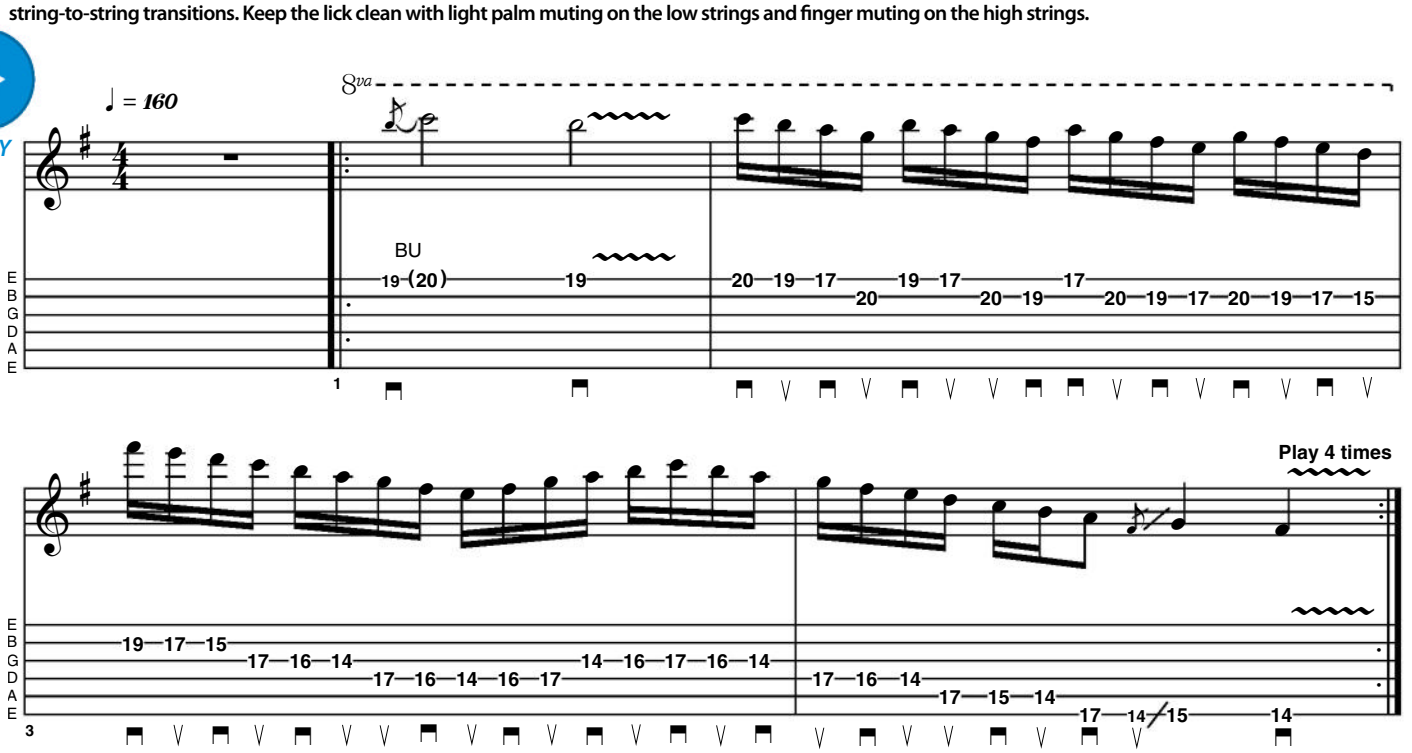
PLAY



EXAMPLE 3 **ECONOMY PICKING AND PALM MUTING**

Use your third finger to play the semitone bend and vibrato. Descend through the E Aeolian mode in a 'sequence of four' pattern, using economy picking for smooth string-to-string transitions. Keep the lick clean with light palm muting on the low strings and finger muting on the high strings.

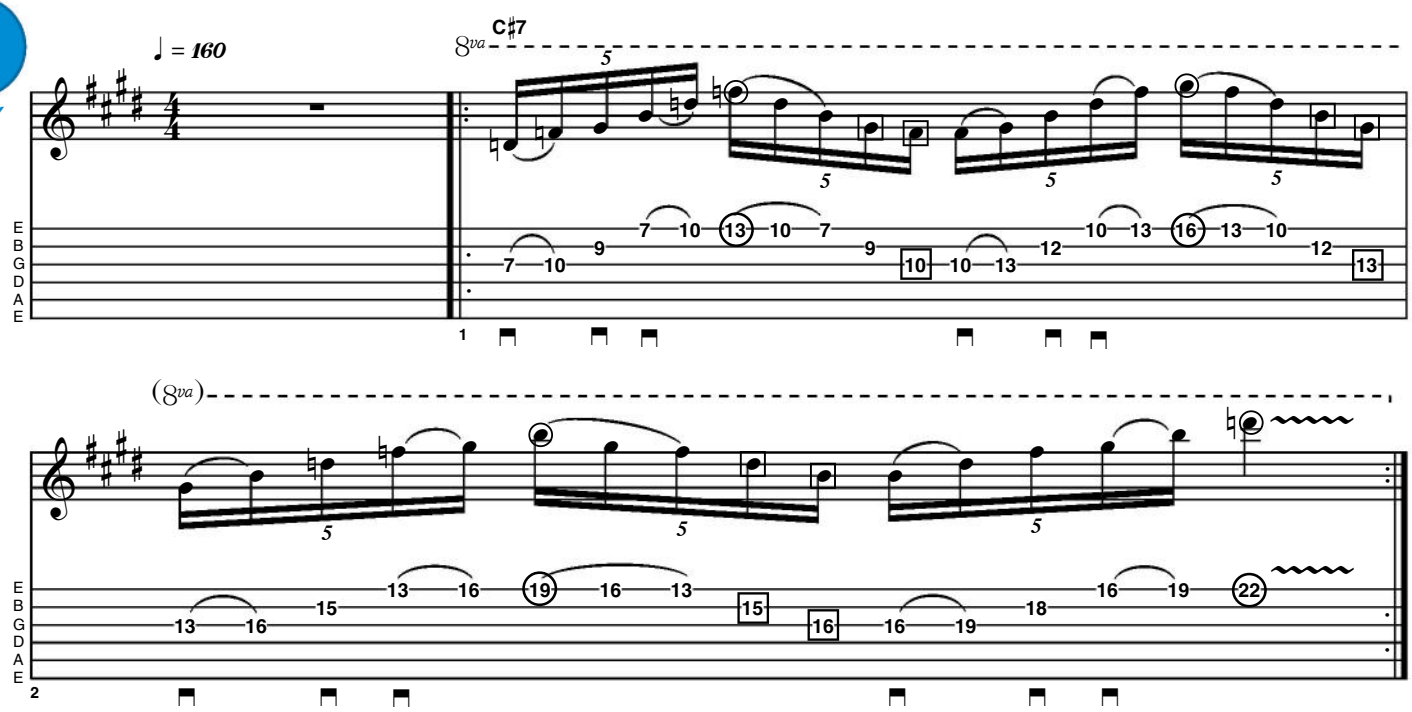
PLAY



EXAMPLE 4 PICKING ANFD FRETTING-HAND TAPPING

This lick is phrased in 16th-note quintuplets, or five-notes per-beat. For the five ascending notes use downstrokes and hammer-ons. For the descending five notes start with a picking-hand tap, followed by pull-offs and fretting-hand taps. Repeat the same lick as you ascend in Minor 3rd intervals.

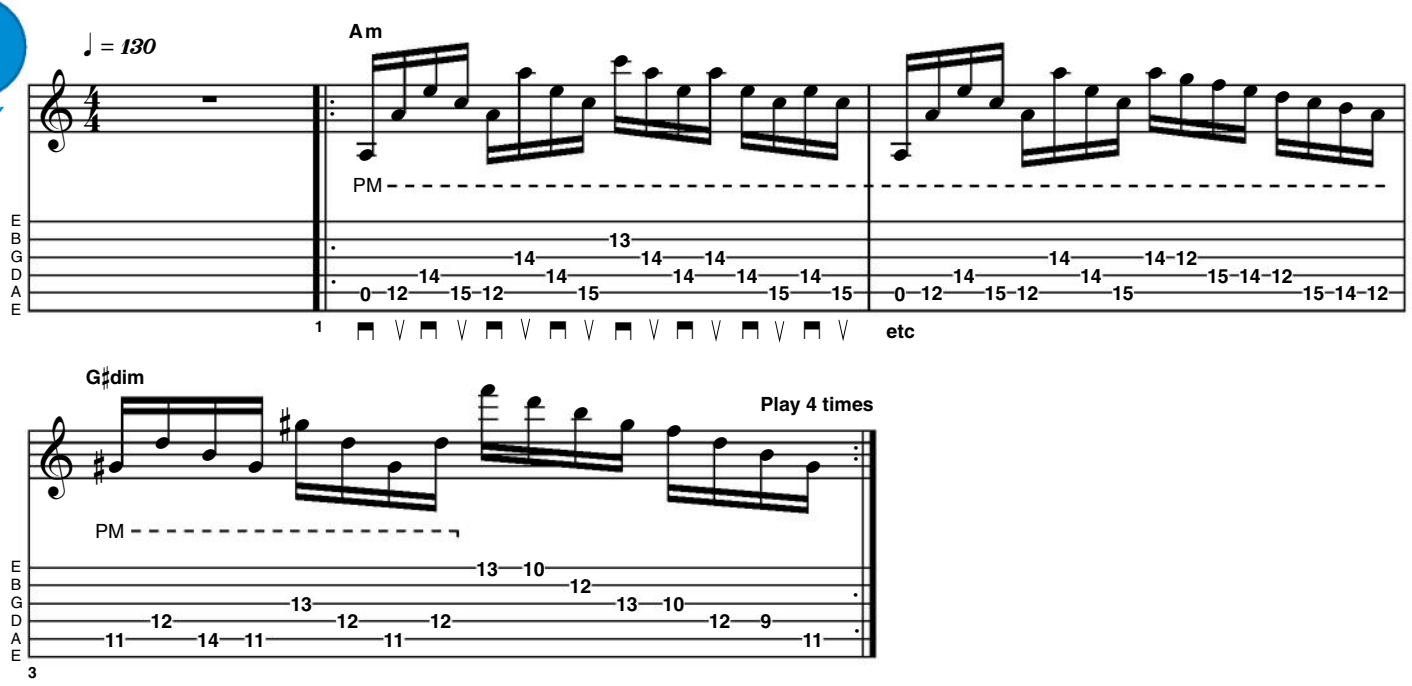
PLAY



EXAMPLE 5 PALM-MUTED, ALTERNATE PICKED STRING SKIPPING

This melodic riff is based in A Aeolian (A-B-C-D-E-F-G), which switches to A Harmonic Minor (A-B-C-D-E-F-G#) in the third bar. Use palm-muted alternate picking to play through this intricate string-skipping part. Use the tip of the pick to glide across the notes and jump cleanly from string to string.

PLAY



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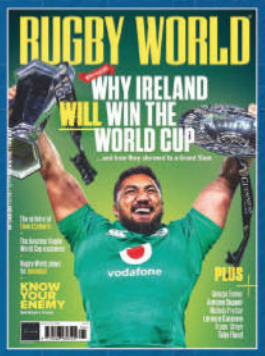

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TASTY SOLOING

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This month **Andy G Jones** from London's LCCM investigates the style of one of the great blues, rock and jazz session greats, Larry Carlton.

Larry Carlton and his ever-dependable 1968 Gibson ES-335

ABILITY RATING

★★★★☆ Moderate/Advanced

Info	Will improve your
Key: Various	✔ Note targeting
Tempo: Various	✔ String bending
http://bit.ly/3zV8vDQ	✔ Triadic superimposition

Larry Carlton might be best known for his work with Steely Dan, but his star turn on She's Out Of My Life by Michael Jackson, the stunning solos on Mike Post's Hill Street Blues theme, and I Really Don't Know Anymore from Christopher Cross's debut album, are just three of the hundreds of tracks to feature his exceptionally tasty, liquid jazz-blues style. Carlton mixes jazz language and blues phrasing seamlessly - perhaps why his solos are so memorable.

Lick 1 has a distinctive technique of Larry's that has been used by such greats players as Drew Zingg, the musical director for Steely Dan at the time they did their live album in the 90s. Here I bend the second string from the 10th fret (A) up a tone to the 5th of Em7 (B) and then tap the 18th fret - this would normally sound the note F, which would be a very dissonant ♭9 on the Em7. However as I held the previous two-fret bend, the string is a tone sharper than normal so the note that comes out is a G. I release the bend a semitone to F#, then pull off the picking-hand tap to a bent note at the 10th fret, second string. But by this time, I've released the tension on the string so that the note is only bent up by a semitone - so the fretted 10th fret is pre-bent up to B♭, which is then pulled off to the notes A then G.

Over the A♭maj7 chord you'll hear a trick which is a useful formula that can be applied when improvising. Where the chord has a Lydian flavour, you can superimpose a Minor Pentatonic whose root is a semitone below that of the Major 7th, to bring out the colourful notes of the Lydian scale. Here, that's G Minor Pentatonic over A♭maj7.

Note that where the chords are G/F -F/E♭, I played three Major triads in that bar - G, F and E♭ to follow the underlying harmony. With these 'slash' chords the letter on the left is the Major triad and the number on the right is the bass note.

Other lines among our licks use the Blues scale. Larry often plays a Major triad on the 4th degree for colour. For instance, over Em7 you could superimpose an A Major triad. The bluesy double-stop bend in bar 2 of Example 1 hints at this.

> *"Larry targets chord tones and extensions to underline the jazzy nature of his playing"*

While Larry doesn't usually play strictly from the bebop playbook, his approach is full of artful chromatic movements and he loves to target chord tones and extensions to underline the jazzy nature of his playing. Lick 4 is inspired by just such an approach- the note F, which on its own is dissonant, is merely used to provide a chromatic approach to the second degree, F#.

NEXT MONTH *Andy looks at the sophisticated blues-jazz style of the UK's* ***Matt Schofield***

Get the Tone

Larry is one of those rare players that uses Dumble amplifiers almost exclusively. So an overdrive pedal in front of a warm sounding American style amp sound is a good place to start. Larry switches pickups on his Gibson at will, so perhaps start with the neck pickup on your own guitar, add lush reverb and a bit of delay then let those notes sing out!

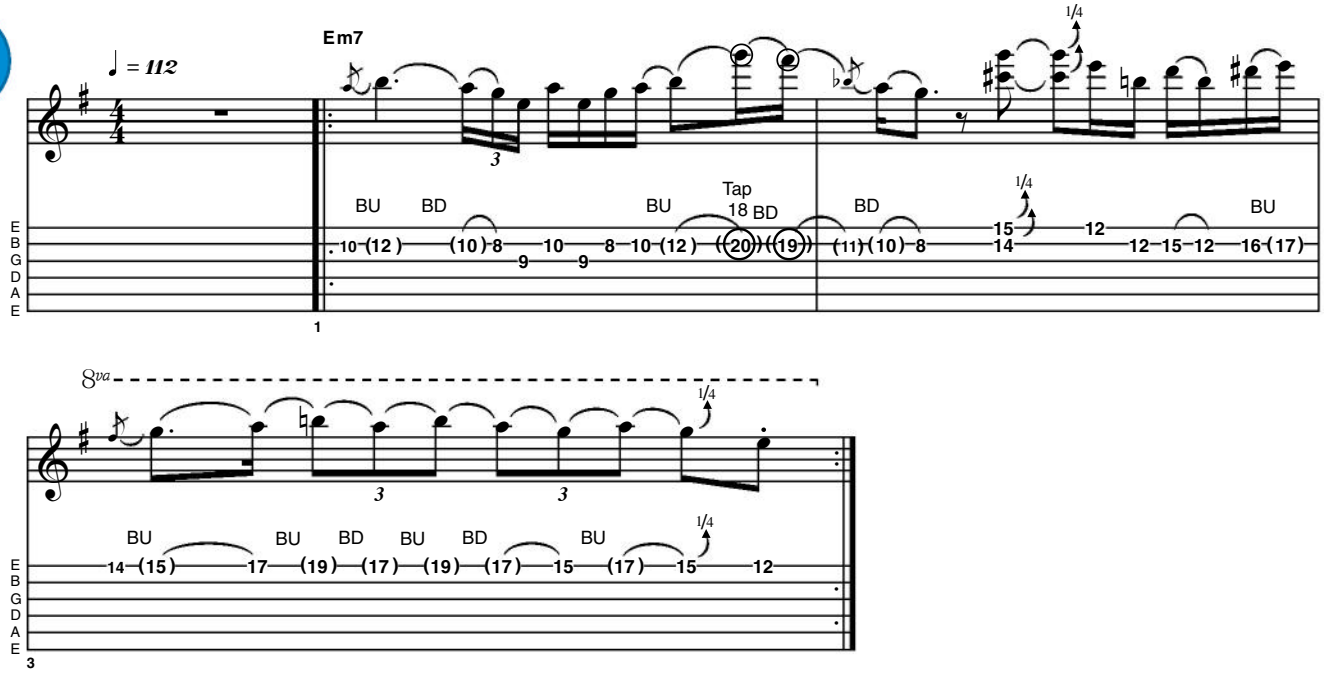
TRACK RECORD Larry's contributions to Steely Dan albums are among the most lauded. His playing on Kid Charlemagne is full of stunning lines that flow through the complicated harmony with an incredible sense of melody. His solo album Last Nite, which was recorded live at the Baked Potato jazz club, is iconic - check out B.P. Blues. Plus Room 335 from his self-titled 1978 record is a must.

FUTURE PUBLISHING LTD

EXAMPLE 1

Our first example is a bluesy line that features some characteristic Larry Carlton-style string bending. At the end of **Bar 1** there are tasty bends and tapped high notes that require accuracy and even dynamics. Notice the personality that the triplet timed string bending provides to close the phrase, very Larry-esque!

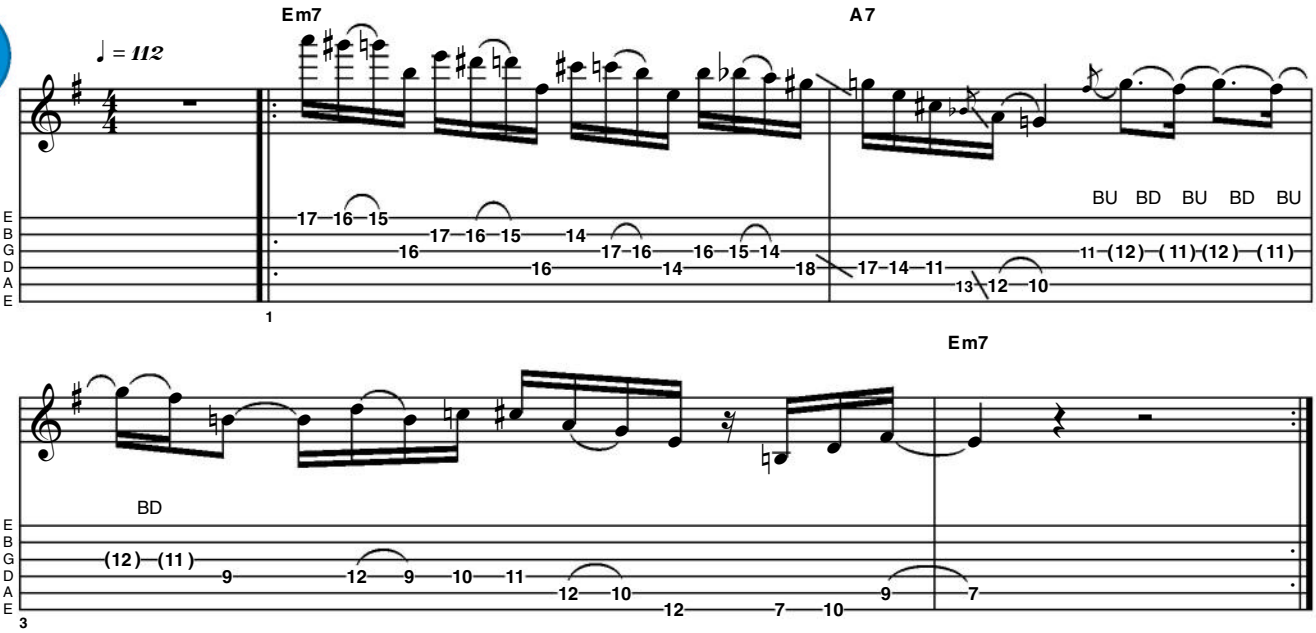
PLAY



EXAMPLE 2

This idea is a chromatic based line that works around the chord tones and extensions. The chromaticism is inspired by bebop but has a distinctive sound that is outside that tradition; it still feels sophisticated but perhaps more modern.

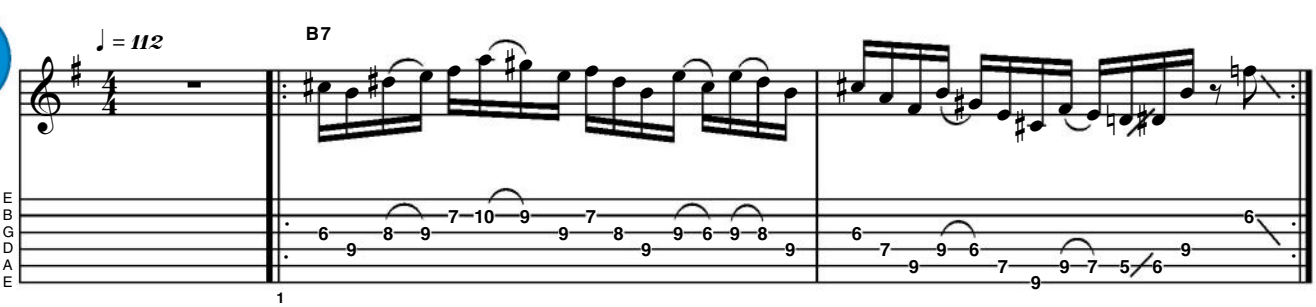
PLAY



EXAMPLE 3

This lick uses 3rds, triads, and 7th arpeggios from within the scale - this is a typical Larry move that again targets chord tones and extensions.

PLAY



EXAMPLE 4

Here are more 3rds and triads with some chromatic movement to add a jazzy edge to the line. Note the occasional use of the Major 7th too.

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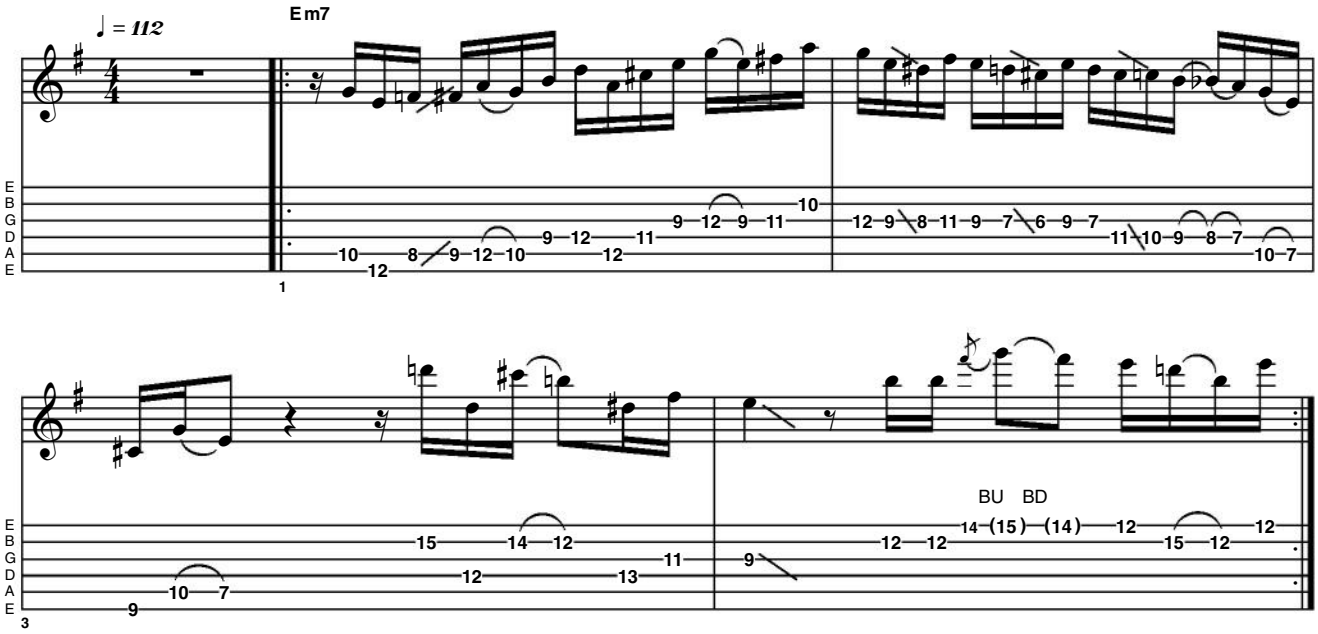
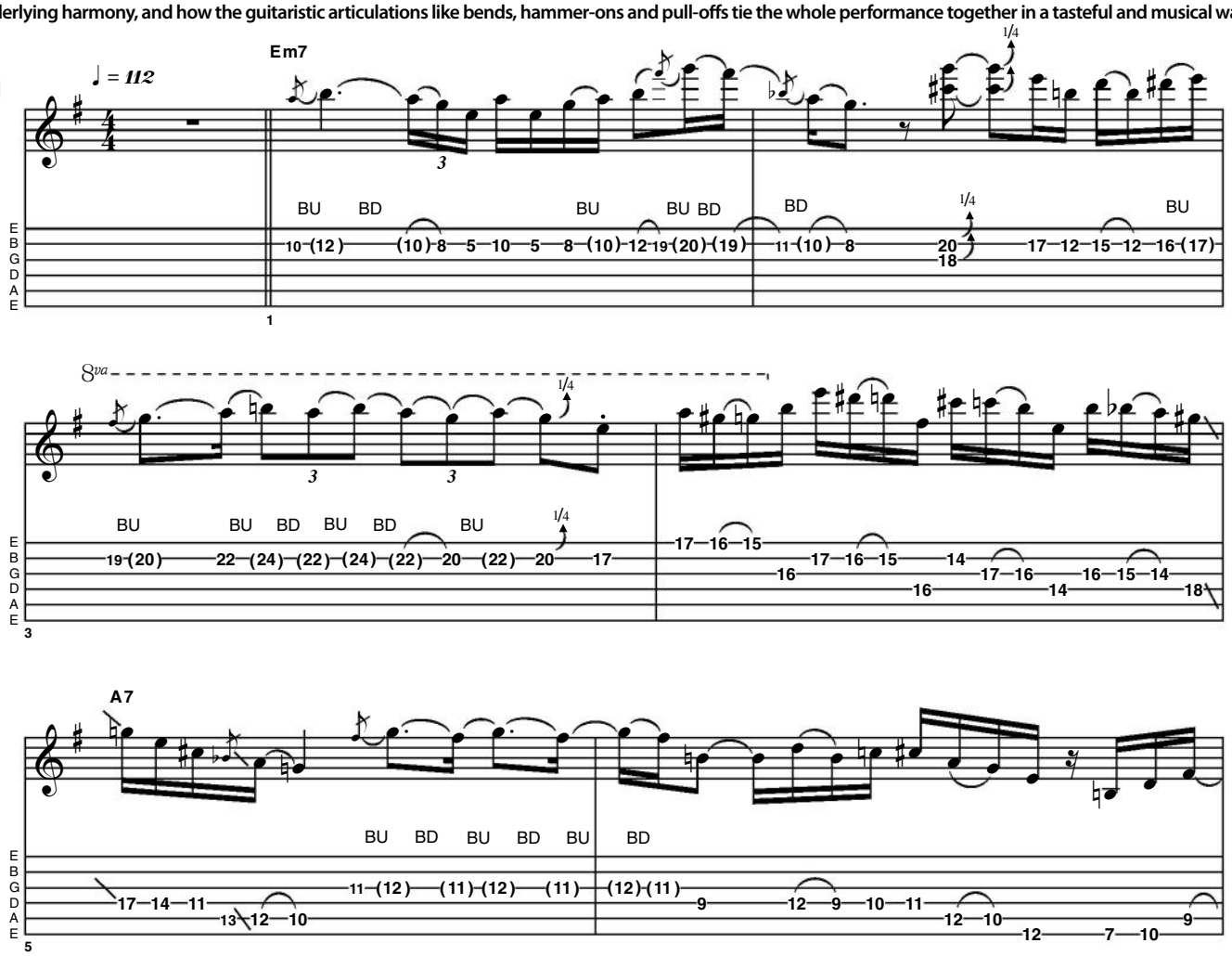
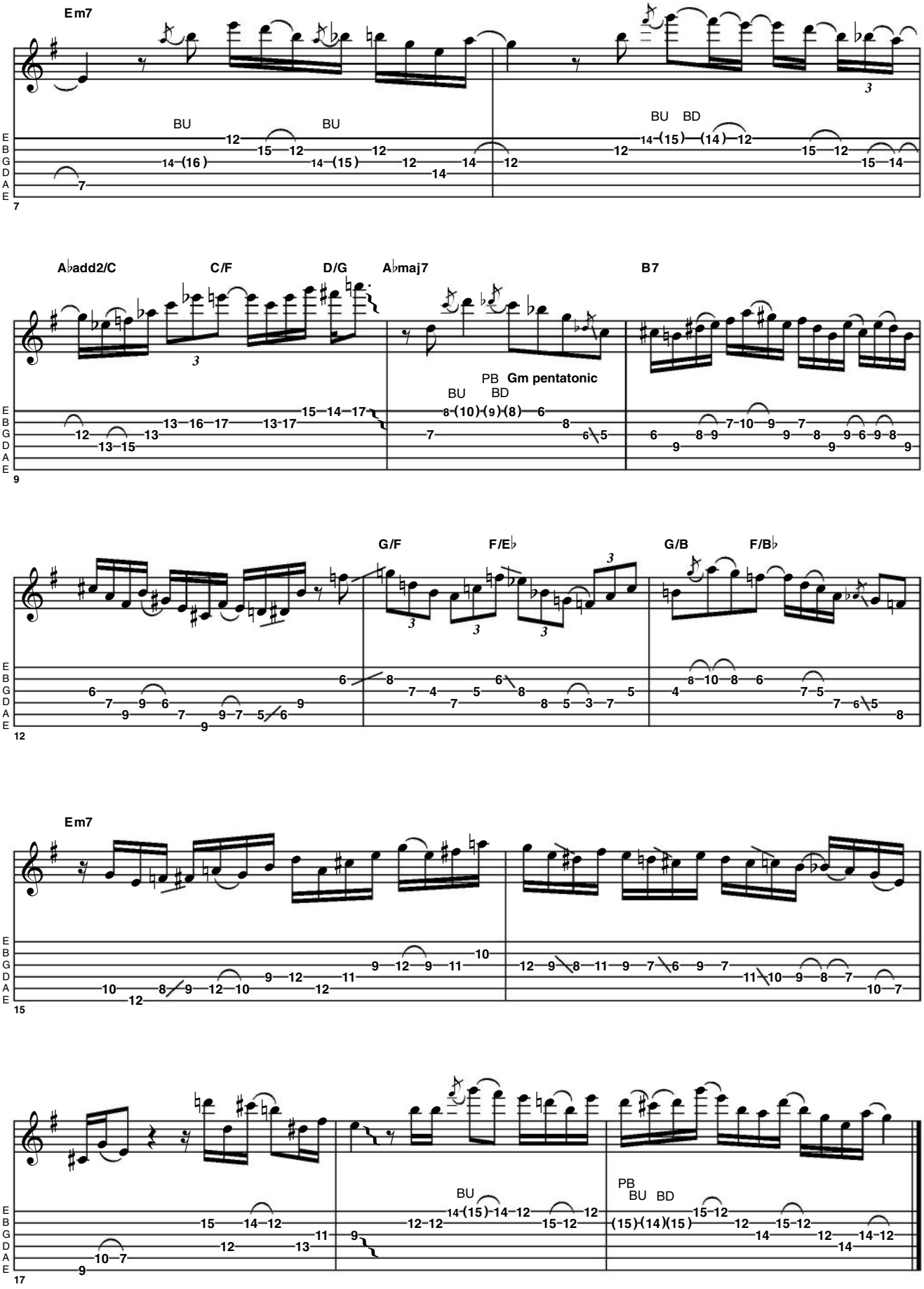

STUDY PIECE

Our solo brings these ideas together over a longer track which mixes a funky groove with sophisticated chords. Note how the lines navigate the chord tones of the underlying harmony, and how the guitaristic articulations like bends, hammer-ons and pull-offs tie the whole performance together in a tasteful and musical way.

PLAY



STUDY PIECE


Em7
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G/B
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LADY A

ON VIDEO

In this month's acoustic column **Stuart Ryan** shows you how to craft parts in the style of these harmonious American country hitmakers!

Lady A's Charles Kelley, Hillary Scott and Dave Haywood (with Gibson J-200)

ABILITY RATING

★★★☆☆ **Moderate**

Info	Will improve your
Key: Various	✔ Use of different registers
Tempo: 97bpm	✔ Palm muting on acoustic
http://bit.ly/3zV8vDQ	✔ Adding open strings to chords

The epitome of slick, modern country pop, Lady A formed in Nashville in 2006. The Grammy-winning group comprises Hillary Scott, Charles Kelley, and Dave Haywood. The band has released nine studio albums so there is no shortage of guitar parts to get your teeth into. However, while Kelley and Haywood do contribute guitar, you are often also hearing session players adding parts, which makes the band a perfect study in how modern country guitar works.

Modern country is a fascinating area for acoustic players to study. While acoustic guitars often provide simple open-chord strumming parts to add weight to a track, there are also occasions where the acoustic becomes a feature within the song, and almost works like an electric would. So in this month's example I've created parts that feature an acoustic playing low-register, chunky powerchords against more open-sounding voicings where chiming open strings help to fill the sound out.

Playing like this is a common approach to creating acoustic parts in modern country - the low-register voicings often feature in the verses to add power, while staying out of the way of the vocals. These are often followed by mid-register sounds to add a big, open vibe to a pre-chorus and usually euphoric chorus. You'll also find many rich sounding chords or inversions in the world of modern country – add9, suspended chords like sus2 and sus4, and many more. Some of these richly named chords often come from simply adding open strings to common shapes. With Lady A the music is often layered, meaning that multiple guitar parts have to sit alongside each other and this frequently means paying attention to the register you are playing in as an acoustic guitarist - do you need to add chunky low-end weight against a high electric part? Or is the idea to brighten things up with open-chord strumming using more jangly sounds?

As with lots of modern country groups in Nashville, many interesting guitar parts are also created by session players, those musicians working behind the scenes who add crucial hooks, foundations and licks to tracks. In Lady A this means that alongside Dave Haywood you are often hearing session ace Jason 'Slim' Gambill who has been with the band virtually since their inception. Discovering the musicians behind the stars often leads to a whole new set of musical discoveries, and it's well worth researching what Gambill and his fellow session heroes add to the music.

> *"Alongside Dave Haywood you are often hearing session ace Jason 'Slim' Gambill on guitar"*

NEXT MONTH *Stuart checks out the acoustic country side of blues giant* ***Bonnie Raitt***

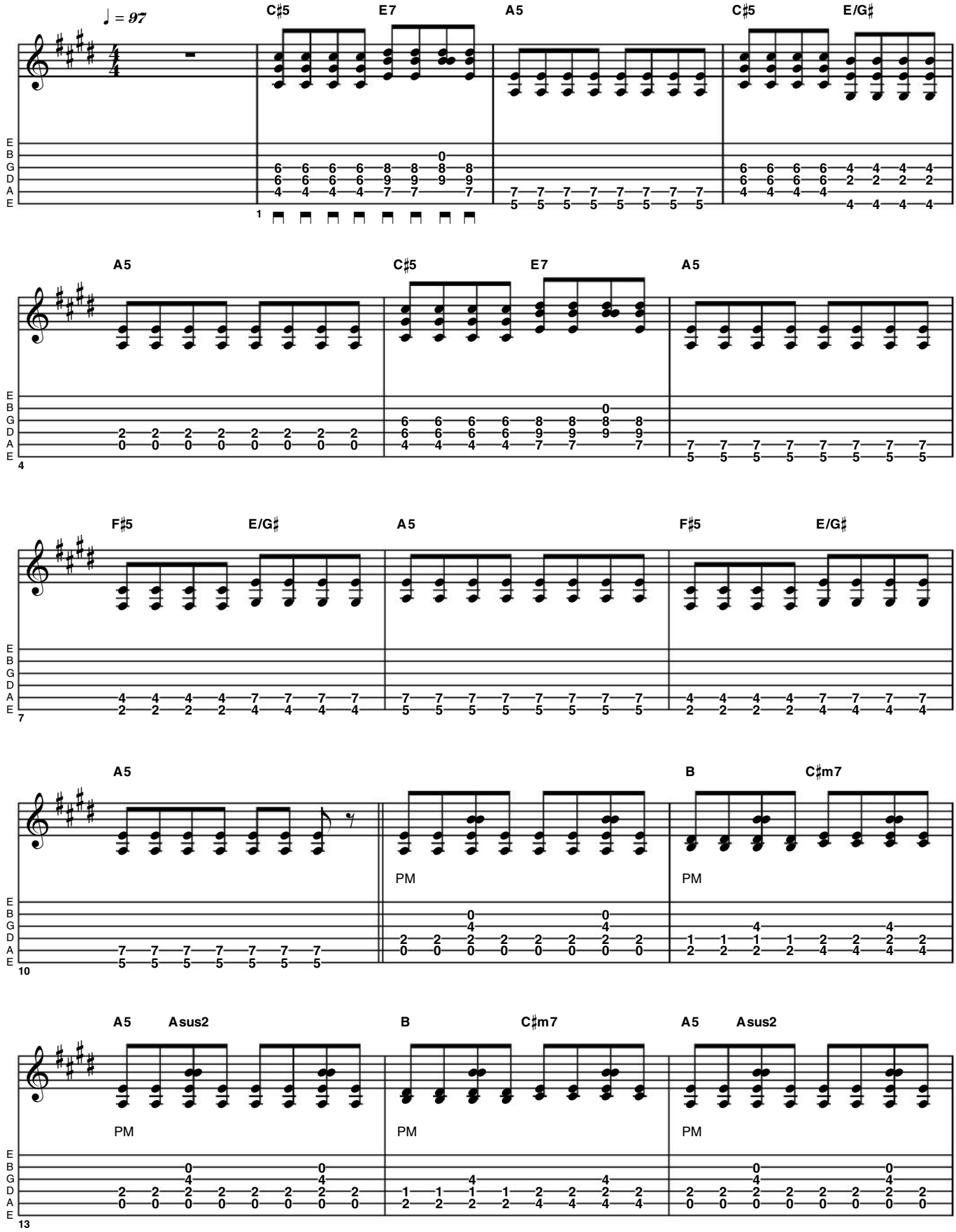
Get the Tone

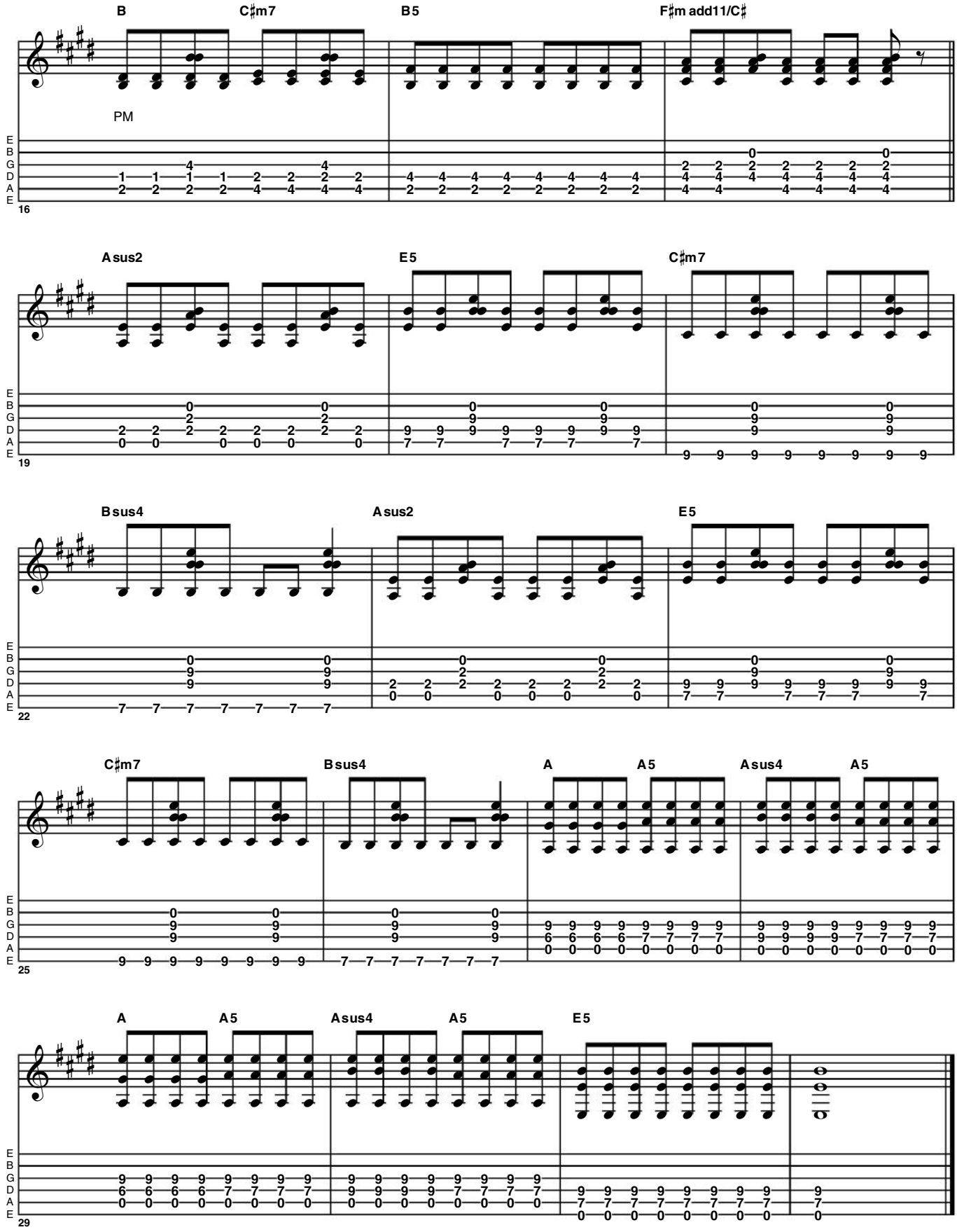
Dave Haywood favours his 1930 Gibson L00 but on the road you'll see him with a Gibson J-200 like the white one in our photo, or a J-45. Of course any acoustic is fine for this month's track, but as always we recommend new strings for a clean, bright tone and better tuning. I used my Gibson 1934 Jumbo. The above settings are starting points for when using an amp.

TRACK RECORD Lady A (previously Lady Antebellum but changed due to the word's prior association with slavery), has released nine studio albums so there is no shortage of listening. Try 2010's album Need You Now (also a massive hit single) to hear their slick, country pop sound in action. Other great tracks include: Love Don't Live Here, Downtown, Bartender, You Look Good, American Honey, and I Run To You.

GETTY IMAGES / AMY SUSSMAN / STAFF

PLAYING **NOTES**

[Bars 1-16] The first section is all about dynamic playing, almost more like an electric player would approach things. Apply a light palm mute and use a heavy downstroke to get the chords sounding sufficiently muted, and listen to the dynamics on the recording so you can hear where to place additional emphasis with the strumming hands. Keep an eye on the chord voicings too - one lesson to learn from Nashville guitar is that you don't always need the root note to be the lowest note or even feature in the chord, as smoother transitions can be obtained by using the 3rd or 5th in the bass (first and second inversion).

PLAYING NOTES

[Bars 17-32] Things have opened up more in this section and this is reflected in chords that feature ringing open strings for a brighter sound. Focus on the picking hand here as you must be accurate with the strings you strike. For instance, in bar 19 you play a powerchord on beat one followed by a more open-sounding chord on beat two. If the picking hand isn't accurate you'll lose the contrast of the low, muted chord followed by a brighter, open voicing.

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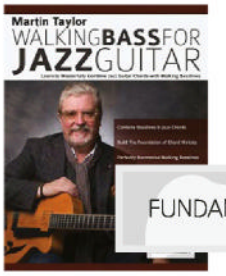

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FUNDAMENTAL CHANGES

In his second lesson in this four-part series, Martin Taylor talks you through his chord and walking bassline approach. **Tim Pettingale** is your guide.

Martin Taylor with his custom-built Mike Vanden archtop guitar

ABILITY RATING

★★★☆☆ Moderate

Info	Will improve your
Key: G	✔Chord knowledge
Tempo: 98bpm	✔Fingerstyle playing
http://bit.ly/3zV8vDQ	✔Finger independence

Last time we looked at the basic framework for walking bass accompaniment. Separately, we learned the stripped-back guide-tone chord voicings we use for this style, and began to play some simple walking basslines using chromatic approach notes to target the root notes of the chords as they arrive. Now it's time to combine these two elements and make it sound like there are two instruments playing together.

Our aim here is to allow the steady quarter- note walking bass pattern continue, while the target chords are played on the off beats. We'll begin by getting the basic rhythm of the two parts working together. **1**

NEXT MONTH *Martin moves onto step three of his incredible approach to* ***Walking Basslines***

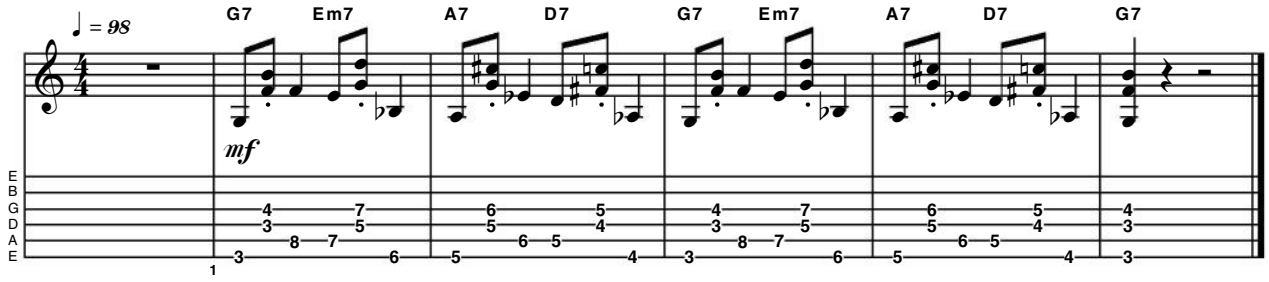
TRACK RECORD Martin has a massive back catalogue of album releases, both as a solo artist and as collaborator in any number of projects. But check out Artistry, from 1992, Portraits from 1995, 2002's Masterpiece Guitars, The Colonel & The Guvernor (2013, with Tommy Emmanuel), One Day, from 2015, and with Stephane Grappeli, 1993's Reunion, and with Bill Wyman's Rhythm Kings, Jump, Jive & Wail!

RICHARD ECCLESTONE/REDFERNS

EXAMPLE 1

Play the bass note of the G7 on beat 1 and the rest of the chord on the off beat, before jumping to the F on beat 2 (the chromatic approach note to Em7). Repeat the chord rhythm then play the B♭ chromatic approach note to A7 on beat 4. Repeat with the A7 and D7 chords in bar 2. Approach each chord from a semitone above.

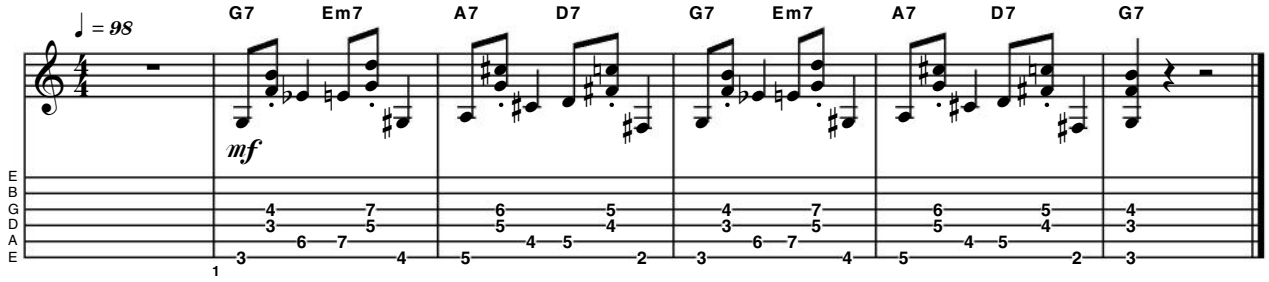
PLAY



EXAMPLE 2

Now try playing the same rhythm but approach every chord with a chromatic step from below.

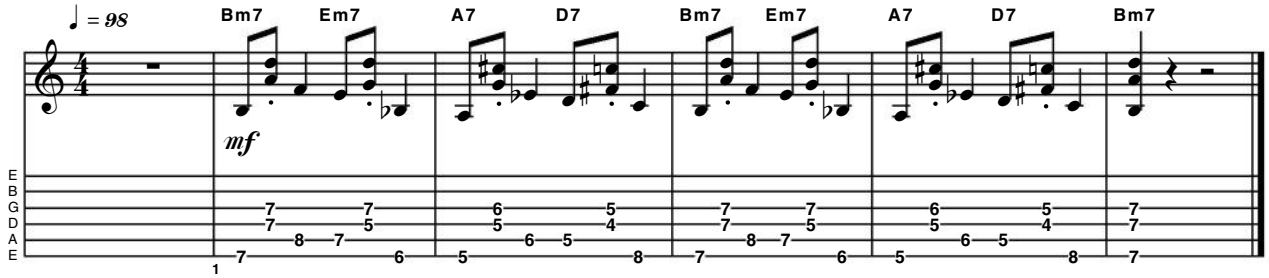
PLAY



EXAMPLE 3

Repeat the previous idea using the Bm7 substitution in the sequence. First, play chromatic approaches from the previous example.

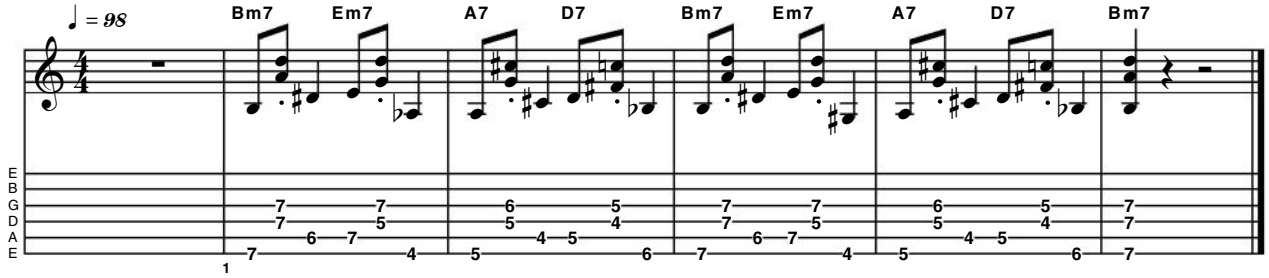
PLAY



EXAMPLE 4

Now try the same progression approaching with the chromatic note below the chord.

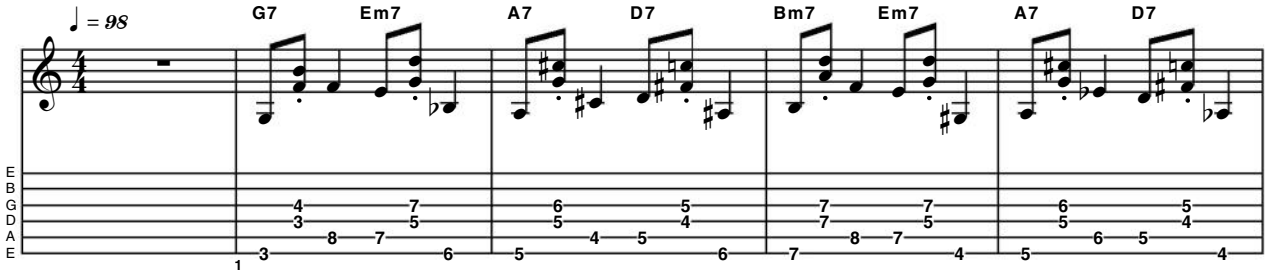
PLAY



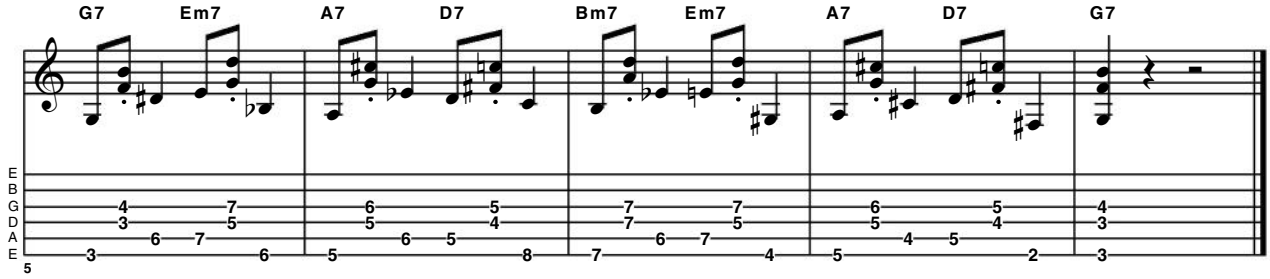
EXAMPLE 5

Finally, play the full I-VI-II-V / III-VI-II-V progression and combine chromatic approaches from both above and below. Here's one route around the changes, but you should be able to come up with many more! Using this approach the permutations are almost limitless.

PLAY



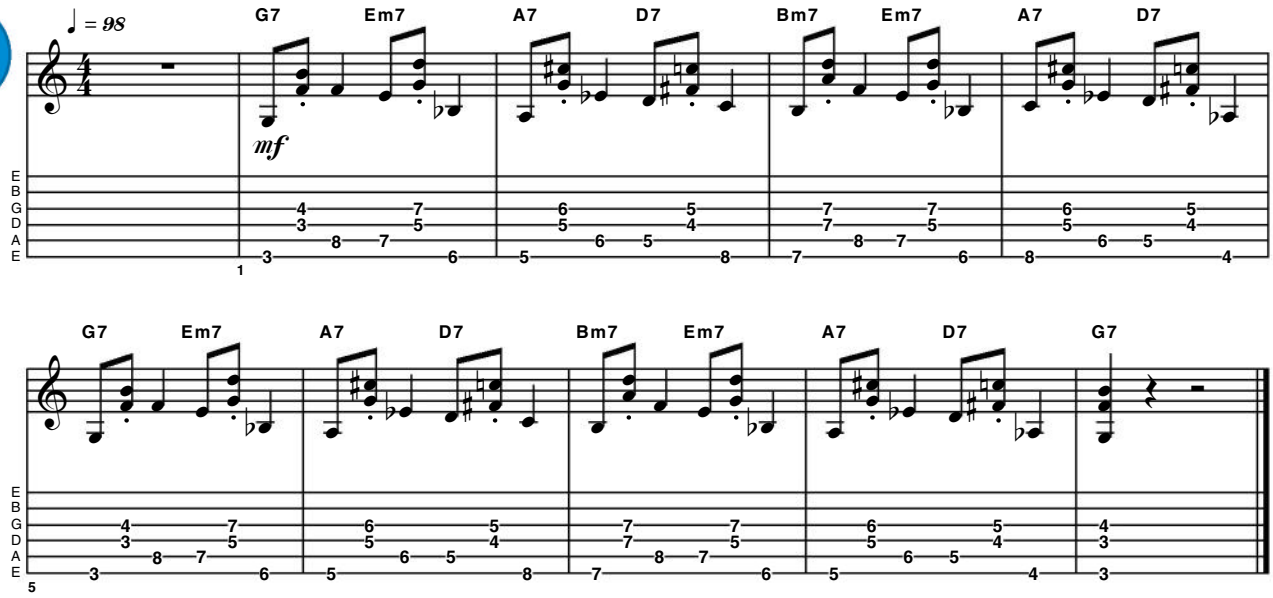
EXAMPLE 5 CONTINUED…



EXAMPLE 6

As our aim is to make the bass and chord parts sound like two instruments working together, to help with this effect, the next stage is to accentuate the difference by playing both parts at different volumes. We want the bassline louder and the chord stabs quieter and less obvious. Example 7 exaggerates the volume difference between the bassline and the chords. It's a bit over-the-top but done deliberately, to cause you to think about your volume levels.

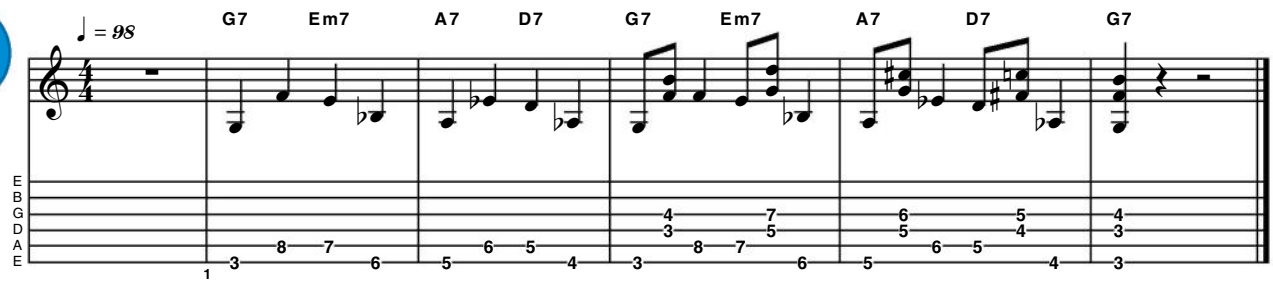
PLAY



EXAMPLE 7

Working on developing the 'volume controls' between your thumb and fingers is a challenge for most students at first. A little trick I like to teach is to get my students to play the bassline once through loudly without the chords, then on the repeat to add in the chords as quietly as possible. Try this on the I-VI-II-V sequence.

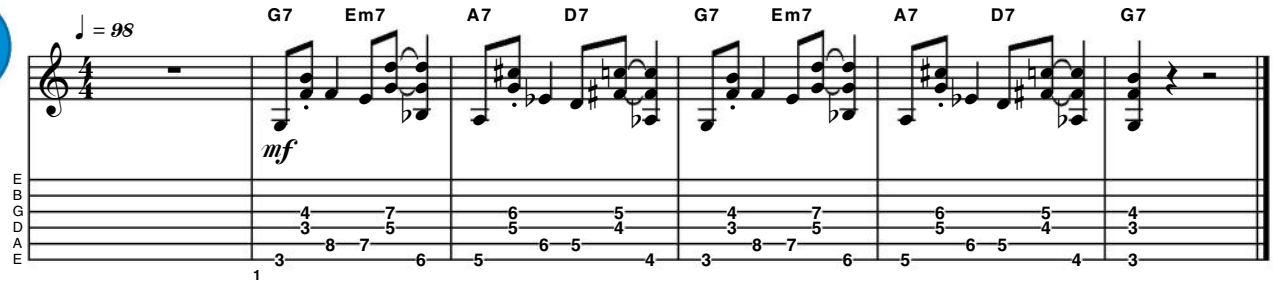
PLAY



EXAMPLE 8

Until now the chord stabs have been played staccato (clipped) but we can let some chords ring out as a contrast. We do this by leaving the fingers on the higher strings while we play the next note of the bassline (listen to the audio before playing Ex 8). We want to leave the fingers playing the chord in position for as long as possible, while the spare finger plays the bassline. These variations keep the texture of the rhythm guitar interesting and break up any monotony.

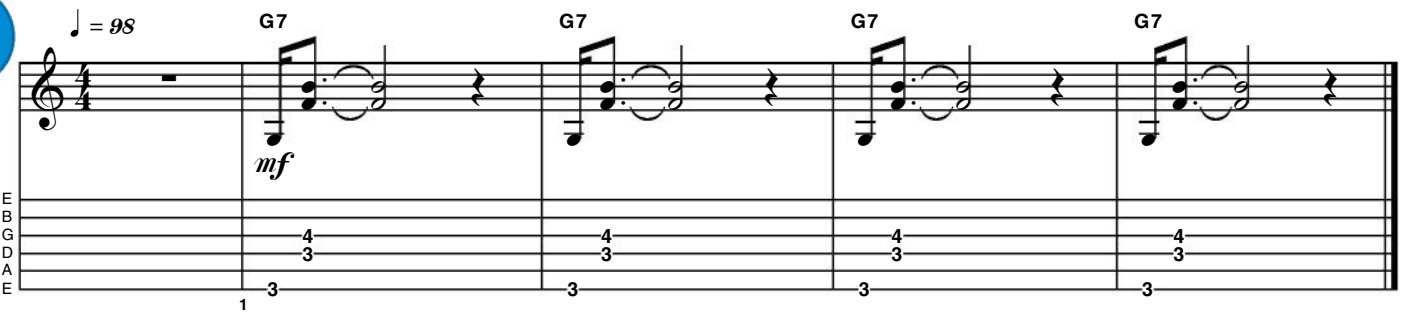
PLAY



EXAMPLE 9

Another way to add interest is to move the position of the chord stabs in the beat. Until now, we've played them on the 'and'of beats 1 and 3, but with practice we can move them to the 1/16th-note divisions of the beat. To develop this feel, forget about the whole sequence for a moment and just hold down a G7 fragment. Play the bass note with your thumb and the rest of the chord right after. Let the notes ring for two beats and repeat four times.

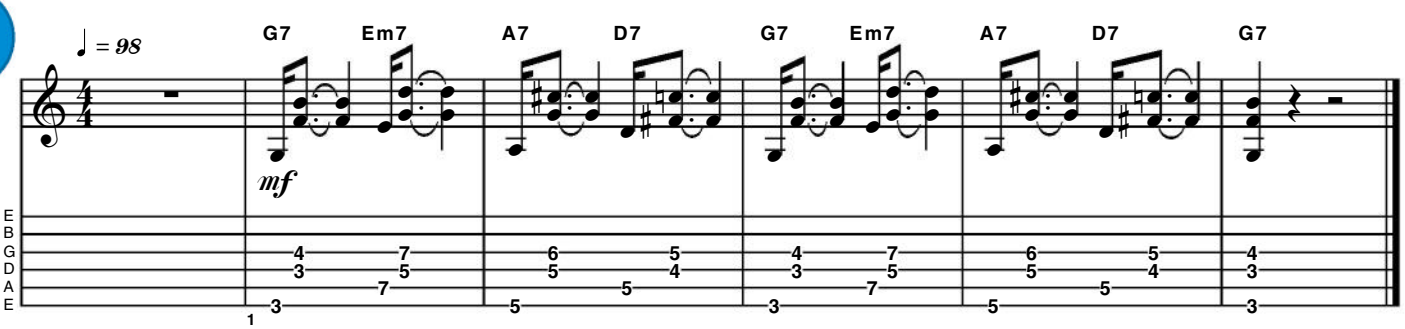
PLAY



EXAMPLE 10

When you're confident with this rhythm, apply it to the four chords in the I-VI-II-V sequence.

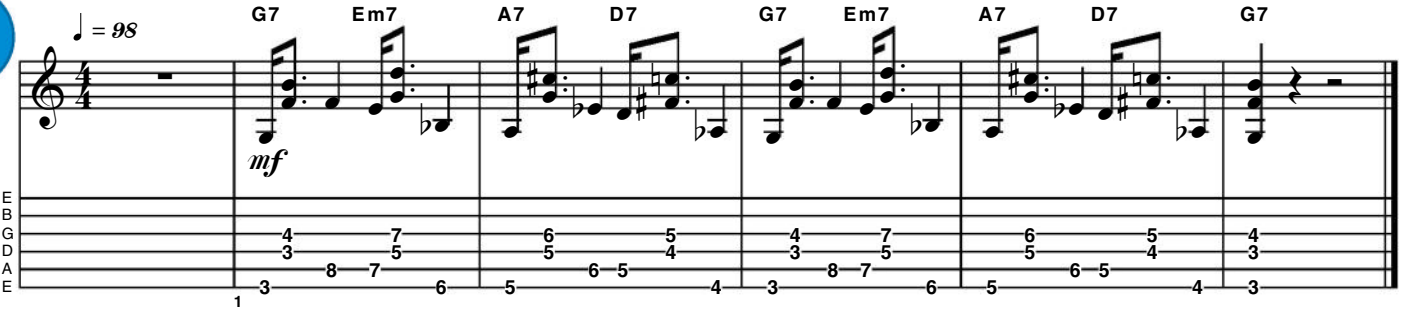
PLAY



EXAMPLE 11

Now add the 1/4 note walking bass back in. I've notated the bass approaching from above, but when you're ready you can begin to improvise your own basslines.

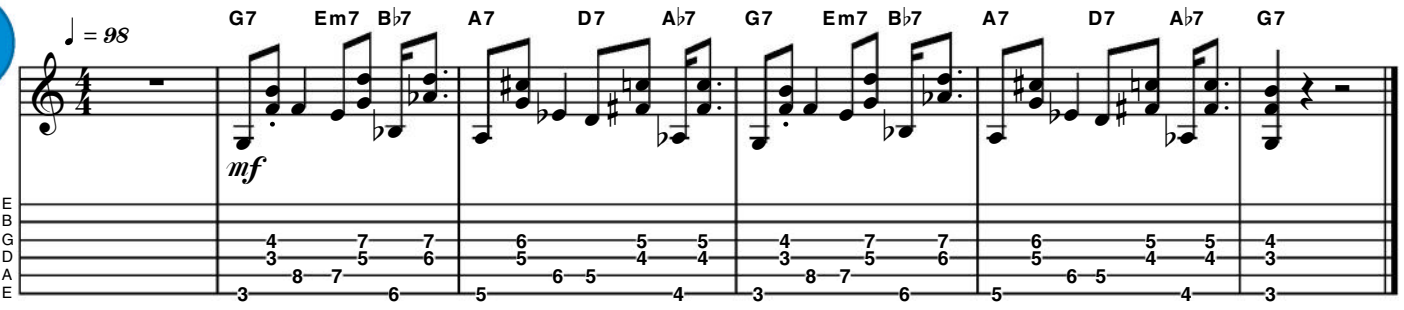
PLAY



EXAMPLE 12

The 1/16th note stab can be played at any point in the bar. In this final example, you'll notice that I've also introduced some additional chords. There's no great mystery to this, I'm just "harmonising" some of my chromatic approach bass notes. This is much easier than it sounds and increases our harmonic options. If you decide to turn an approach note into a chord, just make it the same quality of chord as the one you're targeting. I.e. target the A7 chord from a half step above with a Bb7 chord; target the G7 from a half step above with an Ab7 etc. You can also harmonise approach notes from below in exactly the same manner. Here's how it sounds.

PLAY



IMPROVE YOUR ARPEGGIOS PT 2

Following on from last month where he looked at rhythm guitar arpeggios, here **Simon Barnard** shows how they can improve your solos, too.

Brought to you by...
RGT@LCM

Charlie Christian was an early user of arpeggios in his jazz guitar solos

ABILITY RATING
★★★☆☆ Moderate

Info	Will improve your
Key: A Minor	✔ Use of arpeggios for soloing
Tempo: Various	✔ Fretboard knowledge
http://bit.ly/3zV8vDQ	✔ General improvisation

Last month we looked at how arpeggios are a valuable tool to add melodic and rhythmic interest to rhythm guitar. This month we will see how they can enhance the sound of your lead solos.

One of the strengths of using arpeggios in lead playing is that harmonically you can't go wrong by outlining the notes in a chord. This idea is often attributed to early jazz, where arpeggios were used to play over chord progressions. For anyone new to this technique, it can be challenging at first. It requires the guitarist to have certain information and skill. First, one needs to know what notes are present in each chord they are playing over. Secondly, it is important that the notes on the fretboard are fully known, so that the required notes from the accompanying chords can be accessed with ease, no matter where on the neck. The guitar fretboard can be difficult to master, since the same note can be found on different strings. For example, the E note on the 12th fret of the sixth string can also be found on 7th fret of the fifth string, and then again on the 2nd fret of the fourth string. The way the guitar is tuned can bring its own challenges. Most of the strings are tuned in 4ths, with the exception of the second string which is tuned a Major 3rd above the third string. It is these factors that can make using arpeggios to navigate chord progressions more difficult than using a single scale across an entire sequence. However, using arpeggios can yield incredibly musical results, while at the same time helping you master the guitar's fretboard.

Players who are often associated with the use of arpeggios include all the jazz greats, from Charlie Christian through to Pat Martino, blues aficionados along the lines of Gary Moore and Eric Gales, rock players such as Steve Lukather and Steve Morse and neo-classical masters including Yngwie Malmsteen and Jason Becker. Let's not forget the late, great Jeff Beck, whose mastery of the fretboard along with his unique individuality led to some incredible pieces where arpeggios were all-important.

> *"The guitar fretboard can be difficult to master, since the same note can be found on different strings"*

If you want to explore the use of arpeggios further in your lead playing, mastering the CAGED system will be of immense help, along with the ability to quickly identify the notes in individual chords and where they are found on the guitar neck. This skill will add a whole new layer to your playing if it is something you haven't explored before. Remember, patience and practice will always yield results.

NEXT MONTH *Simon looks at improving your two and three-notes-per-string* ***Legato playing***

Get the Tone

As we so often say with articles not based around a certain player's style or sound, it's best to opt for a pleasing tone that will help you concentrate on the licks you need to learn, rather than going for full-on distortion with tons of effects. So, select your neck pickup, dial in a moderate amount of overdrive, then add a touch of reverb and/or delay to taste.

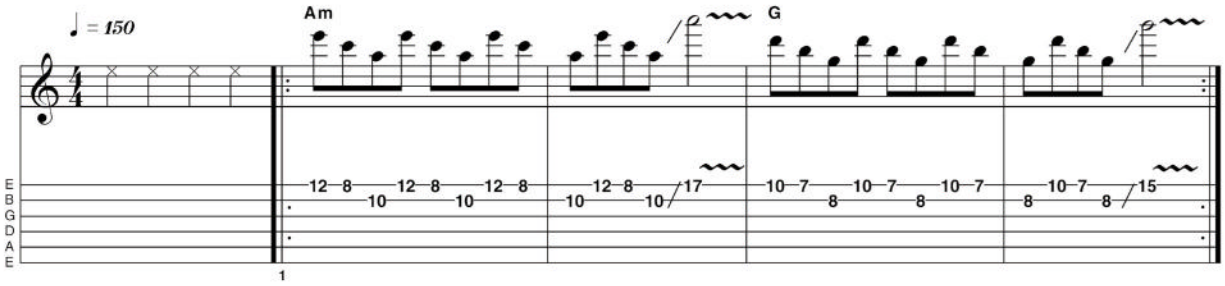
TRACK RECORD If you want to hear arpeggios in a wide range of musical styles, here are some good examples: Charlie Christian's solo on Rose Room, anything from Joe Pass's brilliant Virtuoso albums, Yngwie Malmsteen's Arpeggios From Hell, David Gimour's first solo in Pink Floyd's Comfortably Numb, and the dual guitars of Don Felder and Joe Walsh during the outro solo of Hotel California by The Eagles.

GETTY IMAGE / DONALDSON COLLECTION

PLAY BACKING

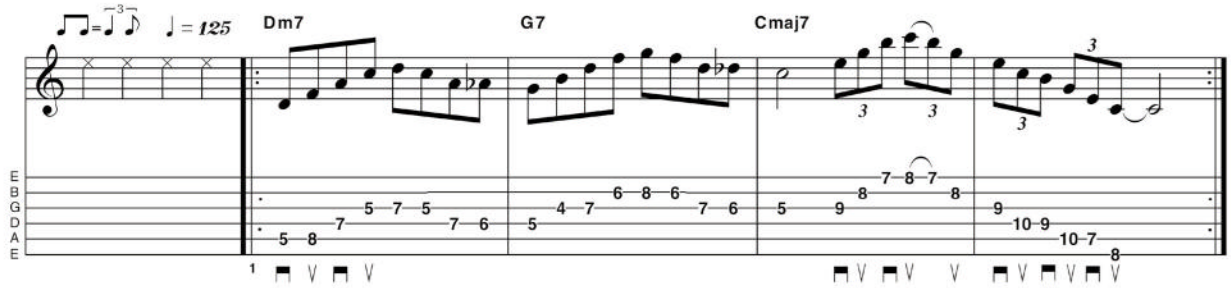
EXAMPLE 1 CLASSIC ROCK

Here we use the 1st, 3rd and 5th of each chord to outline the chord tones of Am (A-C-E) and G (G-B-D). Watch out for the octave jump at the end of each bar.



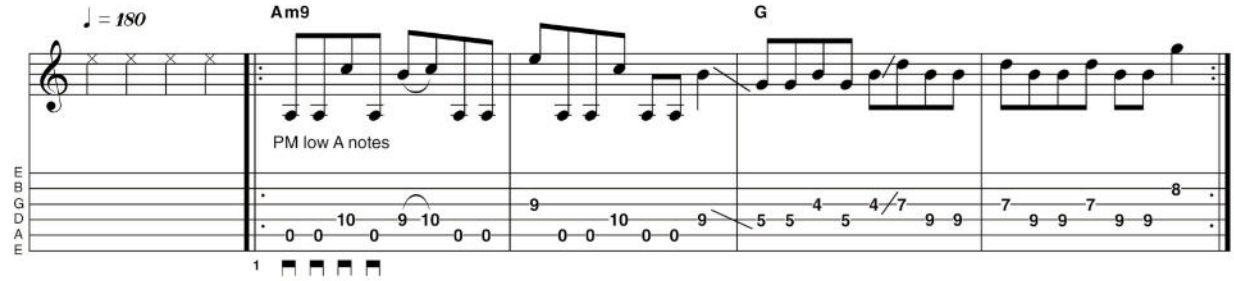
EXAMPLE 2 JAZZ

The use of arpeggios, along with chromaticism, is a fundamental technique for jazz guitarists. This example uses a II-V-I progression based around the chords of Dm7 (D-F-A-C), G7 (G-B-D-F) and Cmaj7 (C-E-G-B) with added chromatic notes.



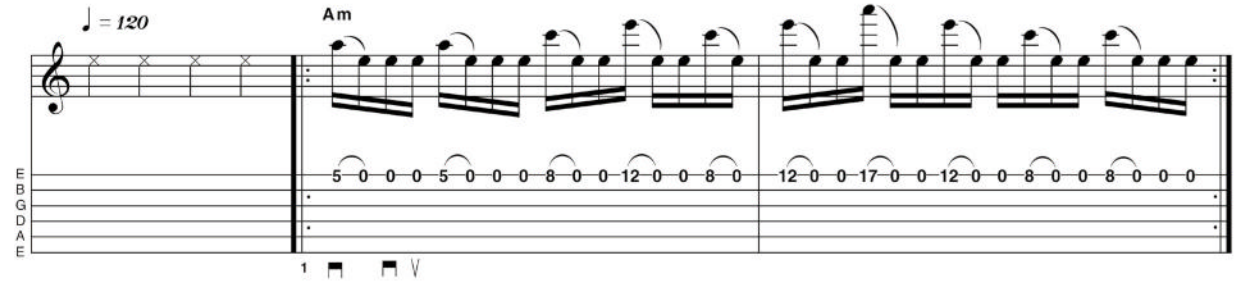
EXAMPLE 3 ALTERNATIVE ROCK

This example outlines the chords of Am9 (A-C-E-G-B) and G (G-B-D) combining palm muted bass notes with a melodic line to produce a syncopated lead guitar part. Watch out for the use of slides when changing position between arpeggio shapes.



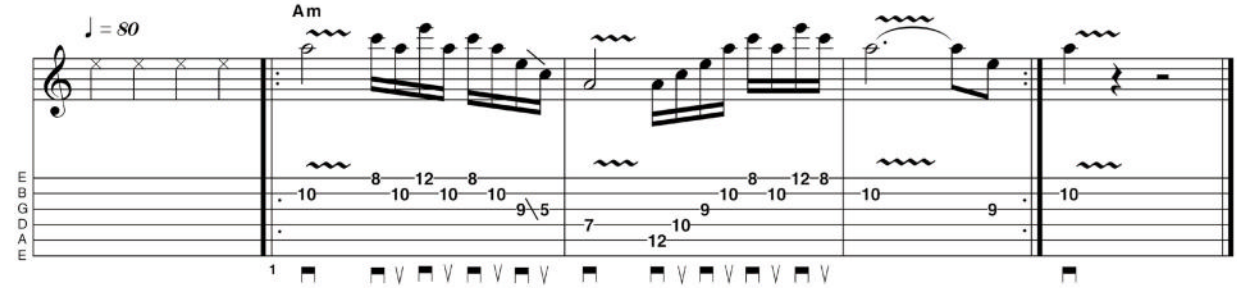
EXAMPLE 4 NEO-CLASSICAL METAL

A first-string pedal tone idea is used as the basis for this example, using a series of syncopated pull-offs to outline the chord of Am (A-C-E). Take care when negotiating the syncopated movement of the fretted notes.



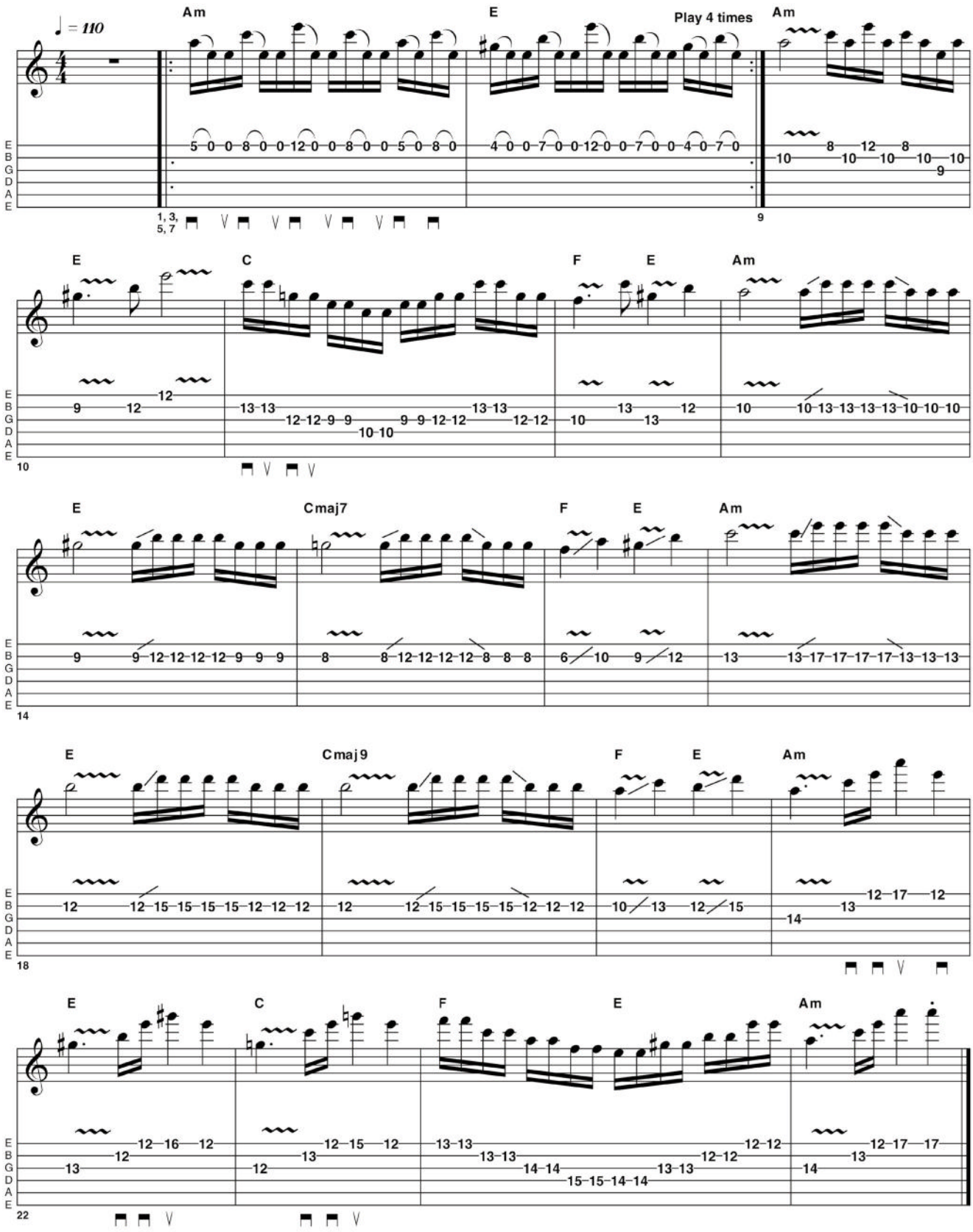
EXAMPLE 5 PSYCHEDELIC ROCK

This final example outlines an Am chord (A-C-E) by connecting triads in multiple positions. Try this same approach over Major chords as well, to increase your fretboard knowledge. Heavy usage of arpeggios can be an exciting sound but is often best used alongside, say, pentatonic licks for melodic light and shade.



STUDY PIECE

This piece starts off with a pedal note idea using the first string to outline the chords of Am (A-C-E) and E (E-G#-B). Aim for as even a volume as possible between the pull-offs and picked notes. Between **bars 9-12** the main chord progression appears, using the chords of Am (A-C-E), E (E-G#-B), C (C-E-G) and F (F-A-C). The licks within these eight bars show how chord tones can be used in a variety of ways to construct guitar lines. **Bars 13-20** show how arpeggios can be used on one string to create smooth lines. Midway through, a harmony line showcases how multiple parts can be stacked to create interest. Scale tones are used here for musical effect; these have been outlined in the accompanying chords above the stave. **Bars 21-25** use arpeggios on the first, second and third strings, continuing with a harmony line that's on the backing track. The inversions are different from chord to chord here. See if you can spot them.



NEW ALBUMS

A selection of new and reissued guitar releases, including ***Album Of The Month***

ALBUM OF THE MONTH

ALESSIO MENCONI /NIGEL PRICE QUARTET

LIVE ART PEGGY'S SKYLIGHT

(Nervy Nigel Records) 10/10

Nigel Price has built a reputation as one of the finest and most passionate players on the UK jazz scene. Alongside his relentless gigging schedule, his recorded output is most impressive, this live album featuring his band and Italian guitarist, Alessio Menconi being the most recent. Featuring seven popular standards, it's a masterclass of dynamics, band interplay and vibrant solos. Opener, The Days Of Wine And Roses sets the scene with the lovely melody followed by solos that explore the changes with taste, rhythmic colour and exquisite note choices. Stompin' At The Savoy has a laid-back reggae vibe which glistens with tasty timing, bluesy phrasing and big dynamics. The Wes Montgomery groover, Road Song drips with nostalgia as Nigel and Alessio weave lines that balance perfectly. Alone Together is a real builder from a smooth low-key intro through to superb band interplay and some stunning solos. Closer is A Night In Tunisia, which swings hard and features the album's most jaw-dropping solos. It's a must-listen and it's all recorded live in front of an appreciative audience! (JS)

CHRIS DUARTE

AIN'T GIVING UP

(Provogue Records) 8/10

Texan blueser Chris Duarte has wowed countless guitar fans, and his new album demonstrates why. Strat tones with varying degrees of overdrive is his tone zone, and vibrant, groove-rich songs his forte. This, his 15th studio album showcases a breadth of colours from blues to Americana, recorded primarily as a trio with minimal overdubs. With 12 tracks there's much enthused guitar action from the 12-bar roaring opener Nobody But You, to the shuffle-tastic Gimme Your Love, and the funky The Real Low Down. Closer, Weak Days is a slow blues enriched with some of the album's tastiest phrasing, marrying BB King, Hendrix and SRV elements admirably. Indeed, never give up, Chris! (JS)

LEDFOOT & RONNI LE TEKRO

LIMITED EDITION LAVA LAMP

(TBC Records) 8/10

Ledfoot is a renowned songwriter while Ronni found fame as guitarist with hard rockers, TNT. Together they've created a second album that explores Americana, rock, blues and pop in unique ways. Little Rosie evokes Tom Petty and Bob Dylan, with Ronni playing ambient, country-esque lines, Crying leans a little towards Johnny Cash meets Roy Orbison as Ronni's guitars give it colour and vibrancy. With songs like Ego In The Coffin the guitar takes a bolder step forward with a mean bluesy riff and screaming wah infused lead lines. Never Use Your Eyes has a beautiful bed of acoustic picking and ambient electrics that shape melancholic chord progressions. There's an endearing vocal delivery from Ledfoot, too. At seven minutes, the title track evokes the 60s with a dash of prog. Sister is an adaptation from Quincy Jones' soundtrack to Steven Spielberg's The Colour Purple; acoustic strumming and haunting slide work frame Ledfoot's bluesy vocals. This is a fresh and intriguing album. (JS)

MICHAEL THOMPSON BAND

THE LOVE GOES ON

(Frontiers) 9/10

Michael Thompson is an LA studio legend who has worked with artists from Joe Cocker to Céline Dion and hit producers from Mutt Lange to Quincy Jones. Away from the studio, his band has been releasing records for over three decades. The Love Goes On is AOR focused, with classy songs, crafted production and tasty guitar playing. With 12 tracks totalling around an hour, it's a great collection for car journeys! Opener is the title track, a slow-tempo rocker with a big chorus hook and searing solo (a nice nod to Stairway.) If you love 80s clean chorus tone, Whispers And Dreams is perfect, as it underpins the song - great vocals by Moon Calhoun, brilliantly crafted chord changes and a big anthemic solo. Another great solo is on In Your Arms as it's full of masterful phrasing, melodic lines, emotive rock vibrato and rich guitar tone. If you're a Toto, Journey or Giant fan, this one's nigh-on perfect! (JS)

EXTREME

SIX

Ear Music Available 9 June 9/10

It's been over 30 years since Extreme's second album, Pornograffiti hit the shelves and established the band as rivals to Van Halen for the top rockers slot. It also saw Nuno Bettencourt's rise to guitar superhero status via some of the early 90s' most breathtaking guitar playing. And, of course, the public at large were entranced by the mega-hit from the album, More Than Words, guaranteeing arena status. The follow-up, III Sides To Every Story, seemed to seal the deal: this band was here to stay. But the fourth release, 95's Waiting For The Punchline proved to be the soundtrack to a band falling apart. Sure enough, the various members went off to engage in solo projects, with Nuno turning up as Rihanna's touring guitarist. Now the band is back and they're stronger than ever. With Six's first single, Rise (2.6 million views on YouTube) pinning back the ears of guitarists everywhere with a 'how the heck did he do that?' solo from Nuno, the album is one of this year's most eagerly awaited releases. The fretboard gymnastics continue throughout, with riffs aplenty - Thicker Than Blood being a case in point - but the ballads Small Town Beautiful and Hurricane show that Extreme can still recall its More Than Words heyday. Nuno is undoubtedly one of the best rock guitarists on the planet and, from what we hear here, the future for Extreme is very bright indeed. [DM]

METALLICA

72 SEASONS

UIM/EMI Available now 8/10

It's Metallica's first album in seven years and their 11th so far. The theme here is that everything we become as adults is based on what happens to us during our first 18 years, hence 72 seasons. And with titles like Screaming Suicide and Crown Of Barbed Wire we gather that the central subject's adolescence was a troubled one. The album clocks in at one hour and 17 minutes and the riffs come thick and fast, right from the opening title track. The dynamic duo of Hammett and Hetfield lay down an almost impenetrable fog of distorted guitars. Highlights include Sleepwalk My Life Away, which recalls the anthemic quality of Enter Sandman, and Chasing Light with its throbbing riff and screaming vocal. It's a bit short on ballads, but that's really not what we're here for, is it? [DM]

ALBUM REVIEWS BY JASON SIDWELL AND DAVID MEAD

NEXT MONTH

MORE OF THE WORLD'S BEST LESSONS...

FEATURE VIDEO #1

SHANE THERIOT
Bump And Bind
Guitarist and MD for the 'Live From Daryl's House' online show, Shane plays and explains his brilliant solo.

FEATURE VIDEO #2

REMI HARRIS
Two Peter Green-style solos
Described by Jamie Cullum as "absolutely extraordinary," Remi shares his love of Greeny with GT.

CLASSICAL VIDEO

GERADO RODRIGUEZ
La Cumparsita
Declan tabs what's described as "tango's most famous song," by this Uruguayan musician and composer.

CROSSROADS FEATURE

BB KING
Connecting Motifs
John Wheatcroft shows how BB and other blues and jazz guitarists connect ideas and approaches.

Play exciting rhythms and solos! It's time to get...

ROCKIN' AND A-ROLLIN'

The rock and roll guitarists of the 1950s inspired and excited the next generation of six-stringers, those we cite as the greatest of all guitar heroes. Using the licks of 10 rock and roll and rockabilly legends, Shakin' Stevens' guitarist Jon Bishop shows you exactly what the fuss was all about!

Buddy Holly • Link Wray • Danny Cedrone • Chuck Berry • Duane Eddy • Bo Diddley • Carl Perkins • Scotty Moore • James Burton • Cliff Gallup

STYLE STUDIES & MORE

30-Minute Lickbag
Six new licks to test your skill

Simon McBride - blues
Two solos like Purple's new man

Wolfgang Van Halen- rock
More than just the son of his father!

Kiko Loureiro - shred
Five licks like Megadeth's shredder

Bonnie Raitt - acoustic
Learn her cool country-blues style

Walking Basslines
Part three from Martin Taylor

Improve your legato
Two and three-notes-per-string

Tasty Soloing
Play in the style of Matt Schofield

PLUS ALL THIS...

Mitch Dalton, Justin Sandercoe, The GT Interview, Instrumental Inquisition, One-Minute Lick, Jam Tracks Tips, Substitute, Albums!

NEXT ISSUE ON SALE WEDNESDAY 28TH JUNE 2023

NOTE: CONTENTS SUBJECT TO CHANGE

GuitarTechniques

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